17227

...naga's Kundamala — Just Out.

...Sanskrit commentary by Pt. Jagdish ...mplete English translation, notes and ...of. Saran Das Bhanot, F. C. College, ...ed Vyas M. A. L L. B.

...e edition is specially designed to meet ...ements of the Intermediate Students of ...ersity. The commentary contains prose order, dissolution of compounds, English synonyms and a complete paraphrase of the text in Sanskrit. Different interpretations of ambiguous and difficult passages have been fully discussed in a highly elegant and graceful language.

The translation has been very carefully done and kept as close to the original as possible without seriously departing from the English idiom. The meanings of difficult words have been illustrated with quotations from the various Koṣas and the intricacies of grammar have been fully discussed and ably supported with quotations from Pāṇini to facilitate their understanding. Similarities of thought and expression with other authors have also been pointed out to encourage comparative study.

Amongst other features may be pointed out a complete and literal Hindi translation of the Verses, useful Appendices on Prakrit, Metre, Choice Expressions. With a view to enrich the student's vocabulary a comprehensive glossary has been appended giving derivations, genders etc. An alphabetical Index of the Verses in the play has also been added after the list for reference purpose. It is hoped the edition will meet all the needs of the college students.

Cloth bound. Price Rs. three only.

Can be had of :—

Moti Lal Banarsi Dass
ORIENTAL BOOKSELLERS,
Said Mitha, LAHORE.

Printed by Shanti Lal Jain, Manager, The Bombay Sanskrit Press, Said Mitha Bazar, Lahore.

Preface

The present edition of Bhāsa's Ūrubhaṅgam is specially prepared for students appearing in the Intermediate Examination. The matter is arranged in such a way that it is equally suitable for the general reader. I have given after the *Prakrit* speeches their Sanskrit *Chhāyā* and not *vice versa*. This will encourage the students to follow *Prakrits* which constitute the essential nucleus of Sanskrit drama. I have followed this method in my edition of Kālidāsa's Mālavikāgnimitram. Here are, however, very few *Prakrit* speeches and they too are short ones.

To help the reader in understanding the play I have given after each verse its Prose Order, a literal Hindi Translation and Glossary of difficult words. In Prose Passages also, meanings of difficult Sanskrit words are added.

In the preparation of the text, I regret, no new mss. could be utilised for want of time. The text is based on the printed editions available. I have not given any Sanskrit commentary as it is very little utilised by the students of the Art side. In the Introduction I have not entered into the details of Bhāsa controversy. I have given the sum and substance of what is now generally held by scholars. I have given the Original Source of the play, its Story and the Innovations introduced by the play-wright. This will help the reader much in estimating the dramatic qualities of Bhāsa. Some scholars surmise that the style of the Ūrubhaṅgam is distinct from that of the Svapnavāsavadattam but it does not hold water. I have, therefore, dealt with the style of Bhāsa in some details.

The English Translation and Hindi Rendering of the Verses is mostly literal but care has been taken to make them idiomatic.

In the 'Notes' I have given full grammatical notes, the Samāsas with their Vigrahas and names of the Samāsas are put down. While explaining certain words quotations from Amara Koṣa and others are reproduced. Necessary derivations of words, allusions, mythological and historical references, etc. are also explained therein. An attempt has been made to interpret the text more thoroughly. In some places more than one interpretations are given. (e. g., pp. 34-5, 72-3, 117-8, etc.)

Appendices dealing with 'Metre', 'Dramaturgical Terms', 'Questions' etc. are given at the end. Indices of the Verses and Important words found in the play are also appended.

In the end I pay my grateful thanks to Dr. Lakshman Sarup M. A., D. Phil. (Oxon.) whose translation of the play (Trivandrum Plays Vol II Drs. Woolner & Sarup) has been of much assistance to me. I have utilised with advantage the translation of the Mahābhārata by P.C. Ray a few extracts from which have been quoted here in the Introduction. About the vexed problem of Bhāsa, I have generally followed the views of Dr. A. B. Keith as expounded in the Introduction to his book '*A History of Sanskrit Literature*'. I am much indebted to him. I sincerely thank my friend Pt. Madan Vyāsa Shastri B.A. who has been of much help to me in this work.

Sanatana Dharma College, Lahore. January, 37 — Kailash Nath Bhatnager

Introduction

Bhāsa is a play-wright of the front rank. His name, till two decades or so back, was known to us through Kālidāsa's prologue in the Mālavikāgnimitra and a few stanzas quoted in various anthologies. It was in the year 1909-10 that M. M. Pt. Gaṇapati Śāstrī discovered 13 plays* which were published in the Trivandrum Series. The learned editor of these 13 plays attributed them all to Bhāsa. The appearance of these plays took the Sanskrit scholars by storm. Different theories were put forward by various scholars. Some objected to attribute these plays to the same author. Some did not believe them to be the works of Bhāsa at all. Now, the position has cleared much. "Priority to Kālidāsa seems established," says Prof. Keith, "by evidence of use by that poet, and a greater antiquity in technique, style, diction.... Unity of authorship is proved by style. (*Hist. of Skt. Lit. Intro. pp.* xii, xiii.) Out of these 13 plays the first 7 deal with the stories from Mahābhārata, 8th and 9th from the Rāmāyaṇa, and the last four probably from Bṛhat-Kathā.

His Date

Nothing is known about the life of the play-wright. He has thrown a veil over himself. We have to rely upon evidence, internal and external only.

There is no traditional anecdote to help us in establishing any link. So, different theories have been advanced

---

* 1. Pañcarātra,
2. Dūtavākya,
3. Madhyama-vyāyoga,
4. Dūtaghaṭotkaca,
5. Karṇabhāra,
6. Ūrubhaṅga,
7. Bālacarita,
8. Pratimā,
9. Abhiṣeka,
10. Svapnavāsavadatta,
11. Pratijñā-Yaugandharāyaṇa
12. Avimāraka,
13. Cārudatta.

regarding the age of Bhāsa. Dr. Barnett assigns these plays to the 7th centery A. D. on the ground that the technique of the Trivandrum group of plays is similar to that of a 7th century play called Mattavilāsa, and that some of these plays in their epilogue mention Rājasiṃha who can safely be identified with Teramaran Rājasiṃha I (675 A. D.).

Barnett's first point that the similarity of the technique of Mattavilāsa and Bhāsa's plays is an indication of a date later than that of Kālidāsa is not convincing. The mere similarity of the technique does not necessarily imply the sameness of date. Bhāsa may employ a technique and be followed by a writer several centuries after. There are traces of a more ancient stage of development even in works of later date. Rājaśekhara has reinstated the technique as put down by Bharata's Nāṭyaśāstra in his play Karpūramañjarī after it had fallen into disuse for centuries. It would be absurd to suggest that since Rājaśekhara follows the technique of Bharata, Rājaśekhara and Bharata were contemporaries. It would be equally absurd to claim that Bhāsa and Mahendra Vikrama Varman were contemporaries.

Barnett's second point that Rājasiṃha mentioned in some of the epilogues of Bhāsa's plays is the name of a 7th century king is open to doubt. Three of the plays do not mention any name at all. Three others substitute Rāja and Narapati which simply mean a king. There is no positive proof to show that it means a particular king and does not simply mean a ' lion-king '.

Prof. Lesney thinks that the plays are older than Kālidāsa and younger than Aśvaghoṣa, because the *Prakrit* of the plays occupies an intermediate place between the *Prakrit* of Aśvaghoṣa and that of Kālidāsa. The chief peculiarities of the Trivandrum plays as far as their *Prakrit* is concerned are the following :—

(1). Usual dropping of *k*, *g* *c*, *j*, *t* *d*, *p*. *b*, *v*, and *y* between vowels and their occasional retention.

(2). Occasional change of *y* into *j* but usual retention of it.

(3). Shortening of the vowel and doubling of the consonant in *evam* etc. Change of *ry* into *yy* in contrast with Kālidāsa's changing it into *jj* and so on.

If we examine the *Prakrit* of these plays with that of the Pradyumnābhyudaya, the Subhadrādhanañjaya, the Tapatī Saṃvaraṇa, the Nāgānanda or the Mattavilāsa Prahasana we shall find *Prakrit* forms in them which display the same features.

Gaṇapati Śāstrī assigns these plays to the 4th century B. C. on the ground that the Arthaśāstra of Kauṭilya, a work of the 3rd century B. C., quotes a stanza from a play of Bhāsa which is therefore earlier than the Arthaśāstra. Moreover, in the Abhiṣeka Nāṭaka (Act V) Bhāsa makes Rāvaṇa speak of an Arthaśāstra by Bṛhaspati. Therefore, according to Gaṇapati Śāstrī, Bhāsa does not seem to be aware of the existence of Cāṇakya's Arthaśāstra which he would have certainly referred to, had he lived after Cāṇakya. The Mahābhārata tells us that Bṛhaspati was a writer on Arthaśāstra. Kauṭilya too acknowledges Bṛhaspati as his predecessor as a writer on Arthaśāstra. It follows, therefore, that Cāṇakya's Arthaśāstra was not in existence in Bhāsa's time. So it may be concluded that Bhāsa could not have been later than 370 B. C.

But these arguments are not conclusive unless otherwise supported. It may equally be said on the other hand that both Bhāsa and Kauṭilya may have borrowed the verse from a common source. The mere fact that Rāvaṇa mentions the Arthaśāstra does not prove that Bhāsa is older than Kauṭilya but makes the speaker (*i. e.* Ravaṇa) belong to a hoary antiquity when he lived. Rāvaṇa's reference to Kauṭilya's Arthaśāstra would have

been an unwelcome anachronism. The date of Bhāsa is a much vexed question. We can, however, arrange the available date date in the following manner :—

Śāradātanaya, the author of Bhāva-Prakāśa refers to the following incident relating to Vāsavadattā, Padmāvatī and Udayana :—

पद्मावत्या मुखं वीक्ष्य विशेषकविशेषितम् ।
जीवन्त्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥

It is clear from this verse that the king knew that Vāsavadattā was alive on seeing that the face of Padmāvatī was adorned with a peculiar mark on her forehead (*Tilaka*). Śāradātanaya belonged to the 12th century A. D. But as the incident is not found in the present play Svapnavāsavadatta no importance can be attached to it.

Bhojadeva, the author of Sṛṅgāra-Prakāśa gives a summary of Svapnavāsavadatta's Act V thus :—

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः । पद्मावतीरहितं च तदवलोक्य तस्या एव शयने सुष्वाप । वासवदत्तां च स्वप्नवदस्वप्ने ददर्श । स्वप्नायमानश्च वासवदत्तामावभाषे । स्वप्नशब्देन चेह स्वापो वा स्वप्नदर्शनं वा स्वप्नायितं वा विवक्षितम् ।

The incidents described here are all found in the present Svapnavāsavadatta's Act V. Bhojadeva belongs to the 11th century A. D. Hence, Bhāsa cannot be later than him.

Abhinavagupta of the 10th century A. D. in his Bharata-Nāṭya-Vivṛtti refers to Svapnavāsavadatta :—

क्वचित् क्रीडा यथा स्वप्नवासवदत्तायाम् ।

Bhāsa is, therefore, earlier than the 10th century A. D. But the verse

सञ्चितपक्ष्मकपाटं नयनद्वारं स्वरूपताडनेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

as quoted on p. 152 in the 3rd Uddyota of Dhvanyāloka-locana as being taken from Svapnavāsavadatta is not found in the present Svapnavāsavadatta. It is surmised, therefore, by the antagonists of the Bhāsa Theory that Abhinavagupta refers to some other play of the

name Svapnavāsavadatta, which has Vāsavadattā's marriage for its plot.

Rājaśekhara, a play-wright and poet of the 9th century A. D. speaks of the Svapnavāsavadatta in the verse which runs—

भासनाटचक्रेऽपि छेकैर्क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

Rājaśekhara flourished in the 9th century A. D. So, Bhāsa is earlier than the 9th century A. D.

Vāmana (8th century A. D.) quotes the following verse from the Cārudatta :—

यासां वलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्ववलिरूढयवाङ्कुरासु
वीजाञ्जलिः पतति कीटमुखावलीढः ॥

The verse is found in the Mṛchhakaṭika as well. But Vāmana must have quoted it from the Cārudatta, for the 3rd Pāda in the Mṛchhakaṭika is quite different.

Bāṇa, the court poet of king Harṣa, praises Bhāsa in his introductory verses of Harṣacarita :—

सूत्रधारकृतारम्भैर्नाटकैर्वहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

Bhāsa's date is therefore earlier than the 7th century A. D.

Bhāmaha, the author of Kāvyālaṅkāra, criticises the plot of the Pratijñā-Yaugandharāyaṇa. According to Prof. Kane Bhāmaha lived in the 6th century A. D. Bhāsa is, therefore, earlier than the 6th century A. D.

Kālidāsa pays a compliment to Bhāsa in the Prologue of his Mālavikāgnimitra. The date of Kālidāsa is a much disputed question. One group connects Kālidāsa with Vikramādtya who expelled the Śakas from Ujjayinī in the 1st century B. C. Others put him in the 5th or 6th century A. D. Of late scholars seem to have put much reliance upon the existence of a Vikramāditya in the 1st

century B. C. This is borne out by the Jain tradition which places Vikramāditya in the 470th year of the Vīra era. The Saptaśatī of Hāla makes mention of a Vikramāditya (V. 87). V. A. Smith supposes Hāla to have ascended the throne in 69 A. D. Thus we have a strong proof for believing that a Vikramāditya flourished about 57 B. C. C. V. Vaidya has proved that the date in the Takhata Bahai inscription refers to the Vikrama era. Moreover, if we identify, the Mālava era with the Vikrama era there is no difficulty in supposing that Vikramāditya really lived about 57 B. C. All the authorities agree on one thing, that Kālidāsa and Vikramāditya are connected. Up till now, scholars had disbelieved the existence of any Vikramāditya in the 57 B. C. So, a hunt has been made for some rulers who assumed the title of Vikramāditya. Now, "While it is possible, nay even probable, that there may have been a Vikramāditya who expelled the Śakas from Ujjayinī in the 1st century B. C.," (*Cambridge History of India Vol. I*) there should be no hesitation in assigning Kālidāsa also to the 1st century B. C. Thus, if Kālidāsa flourished in the beginning of the Christian era, Bhāsa, who is mentioned by him, must have lived some time before him. If we allow a century as the time for establishing his fame, Bhāsa may be said to have flourished in the 2nd century B. C. This forms the lower limit of his age.

Bhāsa has dramatised the story of Udayana who is said to have lived about 450 B. C. This forms the upper limit of the age.

Original Source

The original source of the story is Gadāyuddha Parvan (a portion of Śalya Parvan) of the Mahābhārata.

Duryodhana concealed himself in a lake called Dvaipāyana and soldified its waters by his supreme power of illusion. Cp.

' अस्तम्भयत तोयं च मायया मनुजाधिपः ॥' 29. 44.
यदा दुर्योधनो युद्धं त्यक्त्वा पद्भ्यां पराक्रमत् ।
तं ह्रदं प्राविशच्चापि विष्टभ्यापः स्वमायया ॥ 30. 9.

Later on, Bhīma comes to know of his resting place from hunters who used to supply him meat. (Cp. 30. 46). He informs Yudhiṣṭhira and then all the Pāṇḍavas headed by Kṛṣṇa (Cp. 30. 48). reach the lake. There Yudhiṣṭhira speaks tauntingly to Duryodhana to come out and fight. At last Duryodhana says, " Alone as I am, and destitute of weapons, how can I venture to fight on foot, against numerous foes all well-armed and possessed of cars ? Do you, however, O Yudhiṣṭhira fight me one at a time. " (Cp. 10—12 a).

To this Yudhiṣṭhira replies, " Fight any of us, taking whatever weapon thou likest. " (Cp. 32. 26). Nay, he gave Duryodhana one boon. " I grant thee, also, O hero, this (other) wish of thy heart, *viz.*, if thou slayest any one of us, thou shalt then become king. " (Cp. 32. 37).

On this Duryodhana tells the Pāṇḍavas that he is prepared to fight with his mace as his weapon.

He says, "Let any one amongst you who thinks that he will be my match come forward and fight with me on foot, armed with mace. (Cp. 32. 29.) Hearing the boon granted by Yudhiṣṭhira to Duryodhana, Kṛṣṇa, takes the former to task for acting so recklessly. He says, " From compassion, O best of kings, thou hast acted with great rashness. " (Cp. 33. 5). But Bhīma volunteeres

himself for the duel. He is optimistic. He says, "Without doubt, I shall slay Suyodhana in battle. It appears, O Kṛṣṇa, that the victory of Yudhiṣṭhira the just is certain." (Cp. 33. 17). He challenges Duryodhana, who comes armed with mace resembling the crested mount Kailāsa. Both the warriors indulge in hot words, before they fall upon each other. Balarāma, the elder brother of Kṛṣṇa, appears on the scene. He was out for seeing the places of pilgrimage. Having come to know through Nārada about this duel he hastened to Kuru-Kṣetra to witness the fight of his two disciples. (Ch. 34 to 54 relate the story of pilgrimage of Balarāma.)

The fight is not actually begun as yet. Balarāma emphasises the sanctity of Samanta-Pañcaka, known "as the Northern (sacrificial) altar of Brahman, the Lord of all creatures." (Cp. 55. 8). At his suggestion all move to Samanta-Pañcaka. After empty brag, the duel begins. It is a well-contested duel. There is a good exchange of blows. At last, Duryodhana is able to break Bhīma's coat of mail. Bhīma lies prostrate on the earth. After a moment, he stands up again to fight. Looking at this sort of duel, Kṛṣṇa says that if he were to fight fairly, Bhīma will never succeed in winning victory. Let him, with deception, slay the Kuru King who is full of deception. (Cp. 59. 48). Hearing these words of the high-souled Kaurava, Arjuna strikes his own left thigh when Bhīma sees towards him. It is a hint to remind him his vow to strike with mace the thigh of Duryodhana. Bhīma understands it. After several exchange of blows, Bhīma rushes at him, with a loud leonic roar and hurls his mace at the thighs of Duryodhana as he jumps up for baffling the first aim. That blow fractures the two thighs, and Duryodhana falls down on the earth. Bhīma, now approaches him and says, "O, wretch, formerly laughing at Draupadī, wearing one cloth, in the midst of the assembly, thou hadst, O fool, addressed us "Cow, Cow". Bear now the fruit of that

insult." (Cp. 60.4). Hāving said these words, he touches the head of Duryodhana with his foot. He utters some taunting remarks and again touches his head with his foot. (Cp. 60.12). While Bhīma is thus bragging Yudhiṣṭhira asks him to cease from striking his head with his foot. Yudhiṣṭhira feels pity for the fallen King. He says, "Do not crush his head with thy foot. Do not act sinfully. Duryodhana is a King. He is, again, thy kinsman. He is fallen. This conduct of thine, O sinless one, is not proper." (Cp. 60.16).

Having chastised Bhīma in this way he approaches Duryodhana and speaks to him some soothing and gentle words. (Cp. 60. 22-30). Seeing Duryodhana struck at the thighs, Balarāma becomes exceedingly angry and cries, "Fie on Bhīma, fie on Bhīma! Oh, fie that in such a fair fight a blow has been struck below the navel. Never before has such an act as Vṛkodara has done been witnessed in an encounter with the mace (*Gadā-Yuddha*)." (Cp. 61.4-5).

Then lifting his plough, he rushes towards Bhīma. Kṛṣṇa, however, holds him back and pacifies him with appropriate words. He also reminds him of the curse of the great sage Maitreya that "Bhīma will, with his mace, break your thighs." (Cp. 61.20) Balarāma, however, is not pleased. He praises Duryodhana as a fair warrior and Bhīma crooked one. Having said these words, Balarāma mounts his chariot and proceeds towards Dwārakā. (Cp. 61. 38).

Bhīma is maddened with joy. Hostilities come to an end. The kingdom is won. Warriors praise Bhīma for his feat.

Kṛṣṇa now tells the Pāṇḍavas to disperse. He says, "There was no use in spending bitter breath upon one who was now equal to a piece of wood (to be burnt)." Duryodhana is breathing fire and fury. He holds Kṛṣṇa responsible for this trickery. He says, "It was you who unfairly

caused this act by reminding Bhīma with a hint about the breaking of my thighs. Do you think I did not mark it when Arjuna (acting under your advice) hinted it to Bhīma." (Cp. 61. 27-28). Duryodhana addresses Kṛṣṇa in this strain and Kṛṣṇa too rebukes him for his misdeeds.

Duryodhana now congratulates himself for having enjoyed everything worthy to be enjoyed by the good and he nicely remarks, "With all my well-wishers and my younger brothers, I am going to heaven. As regards yourselves, you with your purposes unachieved and torn by grief, live in this unhappy world."

It is evening now. All retire to their tents. Pāṇḍavas and some bow-men proceed towards the Kuru camps. Duryodhana's camp is shorn of its splendour. The Pāṇḍavas find great booty in the Kaurava camp. They pass the night on the bank of the river Oghavatī. Kṛṣṇa is sent to Hastināpur to console Gāndhārī, who had lost all her sons. Kṛṣṇa consoles Dhṛtarāṣṭra and Gāndhārī. Having come to know by intuition the evil design of Aśvatthāmā, he hastens back. On hearing Duryodhana's fall from the messengers, Aśvatthāmā and Kṛpa and Kṛtavarmā come quickly to see the dying King. Aśvatthāmā swears he will destroy the Pāṇḍavas. Duryodhana highly pleased at this, asks Kṛpa to bring a vessel full of water without delay. He installs Aśvatthāmā as his general. The three Kurus leave Duryodhana and depart. He survives the whole night to hear the slaughter of the five sons of Draupadī.

Story of the Play

The scene is laid in the Samanta-Pañcaka, where corpses of elephants, horses, kings and warrior are scattered in abundance. Three soldiers appear on the stage. They describe the wretched condition of the corpses that are dragged and eaten up by jackals and other animals. Hearing the fierce roarings their attention is diverted to the scene of duel-fight of Duryodhana and Bhīma.

Vyāsa, Balarama, Kṛṣṇa, Vidura and others were the spectators of this fight in which maces were used. Duryodhana strikes the broad chest of Bhima with his terrible mace. Bhīma smacks the shoulders of Duryodhana with his mace Citrāṅgadā. Bhīma has his body besmeared with blood. Vyāsa stands astounded in a thoughtful mood. Yudhiṣṭhira feels disappointment. Vidura's eyes are dimmed with tears. Arjuna has taken up the Gāṇḍiva bow. Kṛṣṇa is looking up at the sky. Balarāma, out of love for his pupil Duryodhana, is brandishing the plough. Bhīma struck hard by the mace lies prostrate on the ground. Duryodhana is saying by way of derision, "Oh Bhīma, no hero attacks him, prostrate in battle, therefore set aside all fears." Bhīma rises and the duel begins again. He smashes the thighs of Duryodhana on Kṛṣṇa's making the sign. Vyāsa rises to the sky. Balarāma is in high blood. The Pāṇḍavas flurried with fear, escort Bhīma supported by Kṛṣṇa's hands. Balarāma follows Bhīma. Balarama looks black as thunder. The soldiers go to see the king lying on the ground.

In the next scene we see Baladeva entering the stage. He pours out the vials of his wrath. He thinks of cutting furrows, as it were, by flinging his plough on Bhīma's broad chest. Duryodhana crawls in and requests Balarāma to be pleased. He puts his head at his feet and says, "First of all set aside your anger today and let the Pāṇḍavas live as they will serve like clouds in offering libations of water to the manes of the Kuru race. Our animosity and talk about war are over and we ourselves have perished." (St. 31).

Balarāma tells him to wait a moment till he scarifies the Pāṇḍavas with his plough. But Duryodhana says that there will by no good from war now. Balarāma says that he is enraged an account of this trickery. On hearing this, Duryodhana feels himself amply paid by this trickery for his death. He takes it as a glorious death.

Here enter Dhṛtarāṣṭra, Gāndhārī, being led by Durjaya and followed by the inmates of the harem. They are on pins and needles. All are bewailing for the wretched fate of Duryodhana. Duryodhana feels more depressed seeing his queens weeping. Gāndhārī addresses Duryodhana to respond. Gāndhārī's bandage put on her eyes is wet with ceaselessly flowing tears. (St. 40). Duryodhana tries to rise to approach his parents who were searching him but falls. He feels the loss of his thighs very much when he thinks that he will be unable to do obeisance to his elders. They search for Duryodhana. Durjaya feels tired. He is asked to sit on the lap of his father. But he does not find him. On seeing Durjaya coming and thinking how he will sit on his lap, Duryodhana feels much aggrieved. At last Durjaya finds him out. He wishes to sit on his lap but he evades it. Durjaya asks him the reasons. Duryodhana tells him that he is going to see his hundred brothers. Durjaya asks him to take him there. Duryodhana tells him to ask Bhīma for this. Durjaya calls his mothers and grand-pa etc. All feel afflicted on the pitiable plight of Duryodhana. Dhṛtarāṣṭra, broken-hearted, falls to the ground.

Seeing this sad plight, Baladeva does not think it proper to inform them about his presence. Duryodhana begs one request. He tells her mother that he should have his mother like her in future birth. He consoles his queens Mālavī and Pauravī. He advises his son Durjaya to serve the Pāṇḍavas as he served him, to obey the orders of the revered mother Kuntī, and to honour Abhimanyu's mother and Draupadī both as her own mother.

Balarāma praises this animosity changed into repentance. At this time a tumult is heard. Flocks of crows fly in a state of flury. Aśvatthāmā appears on the scene. He is enraged on hearing the miserable plight of Duryodhana. He brags and approaches the dying king. He assures him that he will get him back the fountain-head

in the play, Bhāsa gives the whole responsibility of this act to Kṛṣṇa alone. Probably the reason seems to be that as he is supposed to be a high personage, his deed cannot be questioned.

In the play we find mention of Dvaipāyana (Vyāsa) and Vidura as spectators of the mace-duel. Bhāsa is trying to get the foul play of Bhīma approved of by Vyāsa and Vidura as they do not say any thing to Bhīma for his foul play. Vyāsa leaves the scene as soon as Duryodhana is fatally wounded. We do not hear anything about Vidura except that his eyes were dimmed with tears when he sees Bhīma drenched with blood on account of blood flowing from deep cuts on his head. (p. 50) In the Mbh. we know nothing about them. After the mace-duel we find in the play Dhṛtarāṣṭra and Gāndhārī being led by Durjaya and followed by the inmates of the harem. The Mbh. story shows Dhṛtarāṣṭra etc. in Hastināpur, not in the Samanta-Pañcaka field. Thus the story from the portion of the appearance of Dhṛtarāṣṭra (St. 37 to St. 53) shows the fruit of the fertile imagination of the dramatist. In this piece Bhāsa has found opportunity to depict love, fidelity of a lady, ignorance of death in the minds of young chaps like Durjaya, love of a son towards his parents etc. When Duryodhana is unable to seat Durjaya on his lap he feels afflicted. The scene makes the reader feel pity for Duryodhana. A touch of pathos is given there.

In the epic story Duryodhana pours his vials of wrath on Kṛṣṇa for having resorted to trickery in the fight. Bhāsa here makes him quite changed in character. He makes him repent for his past misdeeds done to the Pāṇḍavas. When Balarāma is enraged on seeing Bhīma having played foul, he pacifies him. In the epic story it is Kṛṣṇa who pacifies Balarāma. Duryodhana places his head on the feet of Balarāma and requests him to let the Pāṇḍavas live as they are the source of oblations to the Kuru manes. (St. 31). Further he says, "And moreover,

when all the hundred brothers are dead, what is the good of life?" (V. 35). When Balarāma tells him that his [illegible] lying on account of the treachery of Bhīma, he rather feels happy thinking that he is not defeated in a mace fight by Bhīma. This shows his great prowess.

The dramatist has introduced the parents and wives etc. of Duryodhana on the place of the mace-duel. When he is unable to rise for doing obeisance to his father and mother he falls down. He feels the loss of his thighs all the more. This raises his character in our eyes. His love and high esteem for his mother is evident from his desire to have Gāndhārī as his mother in future birth. (St. 50). He tells his wives not to bewail as he has met a heroic death befitting a Kṣatriya. He advises his son Durjaya to serve the Pāṇḍavas as he did him, to carry out the orders of the revered mother Kuntī, and to honour Abhimanyu's mother and Draupadī as his mother. (p. 112). All this has ennobled the character of Duryodhana.

In the epic story we find Duryodhana highly pleased when Aśvatthāmā swears that he will destroy the Pāṇḍavas while sleeping. He asks for water and makes him his general. In this play Duryodhana dissuades him but of no avail. The character, however, of Duryodhana is elevated.

In the epic, Duryodhana dies after the night raid of Aśvatthāmā which resulted in the death of the five sons of Draupadī. Between his wounding and his death Duryodhana shows a fiercer spirit. In the play, however, Duryodhana expires before Aśvatthāmā went for the night raid. His fierce spirit also is changed. He ends his enmity with the Pāṇḍavās (V. 31). He advises his son to take shelter with the Pāṇḍavas.

In the original story Dhṛtarāṣṭra etc. are at Hastināpur and Kṛṣṇa was deputed by Yudhiṣṭhira to console Gāndhārī. He feared that hearing of the slaughter of her sons and grandsons, she will without doubt, consume

to the Pāṇḍavas' ashes." (Cp. 64. 12). As Dhṛtarāṣṭra etc. appear here, there does not arise the question of deputing Kṛṣṇa to Hastināpur. Thus, it is evident that the innovations made by the play-wright have been happily conceived and bring him great credit for his fertile brain.

His Appreciation

Bhāsa is a first-class play-wright. His reputation was established before the time of Kālidāsa, who pays his compliments to him in his introduction to the Mālavikāgnimitra. Cp.

पारिपार्श्विकः—मा तावत् । प्रथितयशसां भास-सौमिल्लक-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ?

Bāṇa also says the following about him :—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

Rājaśekhara, himself a poet of no mean order, praises Bhāsa's Svapnavāsavadatta thus :—

भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

Rājaśekhara, in a list of poets, assigns the first place to Bhāsa :—

भासो रामिलसौमिलौ वररुचिः श्रीसाहसाङ्कः कवि-
मेण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

Vākpatirāja, the author of the Gauḍavadha, feels pleasure in the works of four poets, in whom Bhāsa is given the first position :—

भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे ।
सोबन्धवे अ बन्धम्मि हरिअन्दे अ आणन्दो ॥ V. 800.

These great writers bear ample testimony to the halo of glory that surrounded Bhāsa. There must have been strong reasons that elicited such high remarks from the reputed writers. Our insight into the works of Bhāsa make

[illegible] We find [illegible] of [illegible] of [illegible]

Natural Style

[illegible] e.g.

[illegible] Sv. IV. 9.

[illegible]

[illegible] Prat[ima] IV. 4.

In these [illegible] and any thing of arti-[ficiality] [illegible] which were the strongholds of the later period in the Gupta age. This does not mean, however, that Bhasa's works lack in long compounds and arrangement of words that dislocate the jaw. The Uru-bhanga illustrates this point amply. One finds compounds extending to about a dozen words, nay even to a words dozen and a half, e.g.

[illegible] । (P. 24) and [illegible] (P. 24).

In the Viṣkambhaka, where the mace-duel is described the style is specially full of words that break the teeth, e.g.

निर्भिन्नप्रललाटवान्तरुधिरो भग्नांसकूटद्वयः (V. 18.)

This is probably due to the fact that language should vary according to the sentiment it describes. Here the dramatist makes a report of the mace-duel. *Raudra* sentiment pervades the description. So, it was but natural for the writer to have used such a language. Similar is the case in other compositions, e. g.

आगर्जद्गिरिकुञ्जरघनघटानिस्तीर्णकर्णज्वरं
ज्यानिर्घोषममन्ददुन्दुभिरवैराध्मातमुज्जृम्भयन् ।

वेल्लद्भैरवरुण्डमुण्डनिकरैर्वीरो विधत्ते भुवं
तृष्यत्कालकरालवक्त्रविघसव्याकीर्यमाणामिव ॥ Uttara. V.10.

or

पातालोदरकुञ्जपुञ्जिततमः श्यामैर्नभो जृम्भकै-
रुत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।
कल्पाक्षेपकठोरभैरवमरुद्व्यस्तैरवस्तीर्यते
मीलन्मेघतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥ Ibid. V. 14.

Similar is the case in Abhiṣeka Nāṭaka of Bhāsa. In Act VI we find a description of fight through Vidyādharas. Cp.

एते पादपशैलभग्नशिरसो मुष्टिप्रहारैर्हताः
क्रुद्धैर्वानरयूथपैरतिबलैरुत्पुच्छकर्णैर्वृताः ।
कण्ठग्राहविवृत्ततुंगनयनैर्दष्टोष्ठतीव्रैर्मुखैः
शैला वज्रहता इवाशु समरे रक्षोगणाः पातिताः ॥ VI. 3.

Also Act II where Hanumān is in search of Sītā.

गर्भागारविनिष्कुटेषु बहुशः शालाविमानादिषु
स्नानागारनिशाचरेन्द्रभवनप्रासादहर्म्येषु च ।
पानागारनिशान्तदेशविवरेष्वाक्रान्तवानस्म्यहं
सर्वं भो विचितं न चैव नृपतेः पत्नी मया दृश्यते ॥ II. 4.

And Act V where Rāvaṇa shows the two (artificial) heads of Rāvaṇa and Lakṣmaṇa to Sītā.

भो भो रजनीचरवीराः समरमुखनिरस्तप्रहस्तनिकुम्भकुम्भकर्णेन्द्रजिद्विकल-बलजलधिजनितभयचकितविमुखाः चपलपलायनमनुचितमविरतममरसमराणि जित वतां भवताम्, अथ च विश्वलोकविजयविख्यातविंशद्बाहुशालिनि भर्तर्यत्र स्थित-वति लङ्केश्वरे ।

And Act IV where Varuṇa himself appears before Rāma who wishes to have a passage in the sea.

मणिविरचितमौलिश्चारुताम्रायताक्षो
नवकुवलयनीलो मत्तमातङ्गलीलः ।
सलिलनिचयमध्यादुत्थितस्त्वेष शीघ्र-
मवनतमिव कुर्वंस्तेजसा जीवलोकम् ॥ IV. 15.

अकृतदूतसम्प्रेषणमविदितागमनममित्रसम्बन्धिनं ...IV.

Examples need not be multiplied. It seems that Bhāsa has intentionally made the language here stiff.

[illegible] felicity of expression and lightness of words [illegible] e. g.

[illegible] ।

[illegible] ॥ Uru. V. 43.

[illegible] Verses No. 42, 44, 50 etc.

Sometimes we find, however, Bhāsa's language to be obscure, sometimes flexible, liable to give more than one interpretation. Cp. स शक्यं ननु विमर्दः पुत्रराजवल्लभानं कर्तुम् । (p. 24 and V. No. 32 - p. 72).

In some places Bhāsa has used some "forms of words and expressions that became obsolete in the later Sanskrit literature," e. g. [illegible] (P. 34); [illegible] (P. 69).

His style breathes the spirit of the Epics.

Realism in Description

Bhāsa is realist. His descriptions are simple, natural and vivid. He remains contented with merely describing in detail several notable features of the object concerned and thus produces a cumulative effect on the mind of the reader. It lacks the touch of the sublime and grandeur found in Kalidāsa and Bhavabhūti. Cp.

क्वचित् फेनोद्गारी क्वचिदपि च मीनाकुलजलः
क्वचिच्छङ्खाकीर्णः क्वचिदपि च नीलाम्बुदनिभः ।
क्वचिद् वीचीमालः क्वचिदपि च नक्रप्रतिभयः
क्वचिद् भीमावर्तः क्वचिदपि च निष्कम्पसलिलः ॥ Abhiṣe. IV. 17.

खगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।
परिभ्रष्टो दूराद्रविरपि च संक्षिप्तकिरणो
रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥ Svd. I. 16.

In the first stanza Bhāsa has described the sea and in the second the sunset. It will be interesting to compare the description of the sea with that given by Kālidāsa in his Raghuvanśa XIII. 1-36.

It will be incorrect, however, to say that Bhāsa utterly lacks in the touch of the sublime. He can be as sublime as any. Cp. Ūru. 1, 51, 52; Bāla. V. II; Avi. IV. 11, 12 etc.

In conclusion, it may be said that his "sense of fact is much stronger than his imagination." (Bhide).

Simplicity in construction of the Plot

In the plot of the present play, simplicity in construction is remarkable. Instead of shifting the scene from Samanta-Pañcaka to Hastināpur, the play-wright presents Dhṛtarāṣṭra, Gāndhārī, Pauravī, Mālavī, Durjaya etc. on the duel-scene where Duryodhana lies disabled on the ground waiting for his death. This has simplified the plot much and given an opportunity to the dramatist to show some good qualities of head and heart which the hero is shown to have possessed.

Vivid Characterisation

Bhāsa's characters are generally, like his descriptions, realistic. They are vividly portrayed. Here, the character of Duryodhana is idealistic. In the Veṇisamhāra, the character of Duryodhana is depicted in the light of Dhīrodhatta which is defined as :—

मायापरः प्रचण्डश्चपलोऽहंकारदर्पभूयिष्ठः ।
आत्मश्लाघानिरतो धीरैर्धीरोद्धतः कथितः ॥ S. D. III. 33.

Here, in the Ūrubhanga, Bhāsa has changed the character into Dhīrodātta which is defined as :—

अविकत्थनः क्षमावानतिगम्भीरो महासत्त्वः ।
स्थेयान्निगूढमानो धीरोदात्तो दृढव्रतः कथितः ॥ S. D. III. 32.

This has elevated the character of Duryodhana in the eyes of the reader. To achieve his object the play-wright has depicted several virtues as being possessed by the hero. In the epic story nothing is heard about most of the virtues. Rather, he is boastful, conceited, deceiving, quarrelsome, sensitive, and ill-mannered.

The dramatist has changed the character of the hero completely and at the end when Duryodhana dies we feel pity for him. His obedience and reverence to his parents, his calmness at the treacherous attack of Bhīma, and his high ideals of a warrior throw us in the melting mood.

DRAMATIS PERSONAE

सूत्रधार	The stage-Manager.
पारिपार्श्विक	The Assistant of the Sūtradhāra.
त्रयो भटाः	Three Soldiers.
बलदेव	Baladeva, Kṛṣṇa's elder brother.
दुर्योधन	Duryodhana, enemy of the Pāṇḍavas.
धृतराष्ट्र	Dhṛtaraṣṭra, father of Duryodhana.
गान्धारी	Gāndhārī, mother of Duryodhana.
मालवी	Queen of Duryodhana.
पौरवी	,, ,,
दुर्जय	Son of Duryodhana.
अश्वत्थामा	Dronāchārya's son and ally of Duryodhana

OTHER PERSONS MENTIONED

युधिष्ठिर	Yudhiṣṭhira.
अर्जुन	Arjuna.
भीम	Bhīma
द्वैपायन	Vyāsa.
विदुर	Vidura.

SCENE

Samanta-Pañcaka

Errata

P.	*l.*	*Read*	*for*
10	10	out lived	out lievd
12	8	०धम्...०हतं...०धं	०धाः...०हताः०धाः
14	6	अत्र इति, स+ √भा+ड	अत्र+ड
39	26	nectar	nector
40	7	qualifies	modifies
47	8	by the word क्लिश	by the क्लिन
72	30	स्वर्गा०	स्वार्ग०
72	31	स्वर्गेऽनुयात्रा	स्वर्गेनुऽयात्रा
,,	,,	अनुगमनं	अनुगमन
,,	32	येषां ते स्वर्गा-नुयात्राः	ये स्वर्गानुयात्रा
84	1	गान्धारि	गन्धारि
	3	महाराज्ञ महाराज्ञ	
91	32	जंघाएँ	भुजाएँ
99	10	moving round	movin ground
125	34	busy	bury

ऊरुभङ्गम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

ऊरुभङ्गम्—This is the title of the play.. The formation of the appellation may be explained as ऊर्वोर्भङ्ग इति ऊरुभङ्गः तमधिकृत्य कृतं रूपकम् अभेदोपचाराद् ऊरुभङ्गम्. In this play the fracture of the thighs of Duryodhana as a result of his combat with Bhīma has been described. The present work is one of the thirteen plays attributed to Bhāsa. It is known as **व्यायोग** amongst other kinds of रूपक (*drama*).

The principal features of a **व्यायोग** are detailed as follows:—

ख्यातेतिवृत्तो **व्यायोगः** स्वल्पस्त्रीजनसंयुतः ।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः ॥
एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः ।
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
हास्यश‍ृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥

(*Sāhitya Darpaṇa 6. 231–233*).

i e, "The Vyāyoga must have a well-known story for its plot, its *dramatis personae* consisting mostly of males and but few females. It should be in one Act, and devoid of the Garbha and Vimarśa (See below). It should represent a contest the occasion of which is not a woman, and should be without the Action Kaiśikī. The hero must be a celebrated personage, being a royal saint or god, of the class styled 'firm and haughty' (धीरोद्धत see below). The principal Flavours *of this variety* are to be other than the Comic, the Erotic, and the Quietistic."

गर्भ and विमर्श amongst others constitute two Sandhis—secondary plots or changes in the successful progress of

the dramatic plot. These changes either tend to hasten or retard the catastrophe but are intended to make the denouement of the play interesting and successful. गर्भ and विमर्श have been respectively defined as:—

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किंचन ।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान्मुहुः ॥
यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥

(*Sāhitya Darpaṇa* 6. 78, 79).

i. e., "The Garbha (Catastasis) is that wherein the first cause or Germ of the Fruit, that has previously sprouted, is developed, but is attended with frequent hindrance in its growth, and search for *the object wished for.*"

"Where the means of gaining the End is developed more then the Garbha, but is impeded by a curse or the like—that is known as the Vimarśa."

कैशिकी is defined as—

या श्लक्ष्णनेपथ्यविशेषचित्रा स्त्रीसङ्कुला पुष्कलनृत्यगीता ।
कामोपभोगप्रभवोपचारा सा कैशिकी चारुविलासयुक्ता ॥

(*S. . 6. 124*).

i. e., "That performance is called the Kaiśikī which is associated with charming vivacity (See below), which is peculiarly delightful from the fascinating dresses worn therein by the heroine and others, in which women abundantly take part, dancing and singing are fully indulged in, and the actings are founded on the enjoyments of love."

विलास is described as—

धीरा दृष्टिर्गतिश्चित्रा विलासे सस्मितं वचः । (*S. D. 3 52*).

i. e., "In 'Vivacity' there is steady glance, a striking gait, and laughing voice."

Hero of the play is Bhīma who is a well-known champion and धीरोद्धत (धीरश्च उद्धतश्च=brave and haughty) as defined below:—

मायापरः प्रचण्डश्चपलोऽहंकारदर्पभूयिष्ठः ।
आत्मश्लाघानिरतो धीरैर्धीरोद्धतः कथितः । (*S. D. 3. 33*).

सूत्रधारः—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजह्रदां
कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसम् ।

i. e. "Given to deceiving, hot, unsteady, having much egotism and arrogance, fond of praising himself—*such is the hero who* by the learned is called the 'firm and haughty.'"

In the play, the combat described is the result of Duryodhana's tricks which have been well retaliated by Bhīma.

Duryodhana is the primitive cause of the duel-fight as transpires from the benedictory stanza "दुर्योधनस्रोतसम्". The statement has been accepted by Duryodhana himself who admits his faults and holds himself responsible for the befallen calamity by saying—"गुरुपुत्र ! फलमपरितोषस्य" (see 2nd line after the verse no. 59) and "नन्वल्पं मयि तैः कृतं विमृश भो दर्पाहृतं दीप्तितैः ॥" (see verse no. 63).

नान्द्यन्ते इत्यादि—According to the rules of dramaturgy the नान्दी or the benedictory stanza ought to have been recited by the सूत्रधार or the stage-manager. All the functions of the नान्दी (see Appendix C) have indeed been performed by the invocatory stanza or मङ्गलश्लोक beginning with भीष्मद्रोणतटाम्. वैजयन्ती कोष gives the following:—"दुन्दुभिस्त्वानको भेरी भम्भा नासूश्च नान्द्यपि ।" Dr. Lakshman Sarup, on this authority, thinks that in the plays of Bhāsa the word नान्दी therefore means 'a trumpet, or a drum' "and may be taken to mean 'instrumental music'," which mainly aims at inviting the attention of the audience to the dramatic performance. The word नान्दी may be derived from the root टुनदि-समृद्धौ. Affixing इ we have नन्दिः, तस्या इयं नान्दी. Etymologicaly we may explain it as which causes 'pleasure or delight' to the audience.

Trans.—(After the Benediction enter the Stage-Manager).

सूत्रधार—सूत्रं धारयति इति सूत्रधारः— a Stage-Manager. He recites the invocatory stanza **"भीष्मद्रोणतटाम्—"**. For definition see App. C.

तीर्णः शत्रुनदी शराससिकतां येन प्लवेनार्जुनः
शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः ॥१॥

अन्वयः—सः भगवान् केशवः शत्रूणां तरणेषु वः प्लवः अस्तु, येन प्लवेन अर्जुनः भीष्मद्रोणतटां, जयद्रथजलां, गान्धारराजह्रदां, कर्णद्रौणि-कृपोर्मिनक्रमकरां, शरासिकतां, दुर्योधनस्रोतसं शत्रुनदीं तीर्णः।

हिन्दी—भगवान् कृष्ण शत्रुओं पर विजय पाने के लिए तुम्हें उस नौका का काम दें, जिस नौका की सहायता से अर्जुन ने शत्रुरूपी उस नदी को पार किया जिसके भीष्म और द्रोण दोनों किनारे हैं, जयद्रथ जिसका पानी है, गान्धार देश का राजा (शकुनि) पानी का भँवर है, कर्ण लहरें, अश्वत्थामा नक्र, कृपाचार्य मकर, शरास रेत और दुर्योधन जल का प्रवाह हैं।

Glossary—**ह्रद**=गम्भीरो जलाशयः=usually it means a large and deep pool of water, but here it may denote a deep cavity or whirlpool. **नक्र** and **मकर** are synonyms to each other. They are large carnivorous amphibious reptiles and may be taken as alligators or crocodiles. **द्रौणि**=son of Droṇa, i. e., अश्वत्थामा. **गान्धारराज**=king of Gāndhāra, i. e., शकुनि. **शरास**=one of the hundred sons of धृतराष्ट्र. **प्लव**=नौका=a small boat. **स्रोतस्**=जलप्रवाहः=flow of water.

Notes—**भीष्मद्रोणतटाम्**—भीष्मद्रोणौ एव तटौ यस्यास्ताम् (बहु०), भीष्मश्च द्रोणश्चेति भीष्मद्रोणौ (द्वन्द्व). **जयद्रथजलाम्** जयद्रथः एव जलं यस्यास्ताम् (बहु०). **गान्धारराजह्रदाम्**—गान्धारराज एव ह्रदो यस्यास्ताम् (बहु०); गान्धाराणां राजेति गान्धारराजः (तत्पु०) here टच् (अ) has been added to राजन् by राजाहःसखिभ्यष्टच् (Pāṇ. 5. 4. 91) and consequently अन् of राजन् is dropped; declension of the compound गान्धारराज will be similar to that of देव. **कर्णद्रौणि-कृपोर्मिनक्रमकराम्**—कर्णद्रौणिकृपा एव यथाक्रमम् ऊर्मिनक्रमकरा यस्यां ताम् (बहु०), कर्णश्च द्रौणिश्च कृपश्चेति कर्णद्रौणिकृपाः (द्वन्द्व); ऊर्मयश्च नक्रश्च मकरश्चेति ऊर्मिनक्रमकराः (द्वन्द्व); द्रौणिः—द्रोणस्यापत्यं पुमान्, इञ् a patronimic affix has been added to द्रोण by अत इञ् (Pāṇ. 4.1. 95). **दुर्योधनस्रोतसम्**—दुर्योधन एव स्रोतो यस्यास्ताम् (बहु०); दुर्योधनः—दुःखेन युध्यते; दुः+√युध्+युच् (अन) (भाषायां शासियुधिदृशिधृषिमृषिभ्यो युच्वाच्यः Var. 3. 3. 128). **शराससिकताम्**—शरासः एव सिकता यस्यां ताम् (बहु०); some derive शरास as शरा अस्यन्ते येन सः; शर+√अस् 'to throw'+घञ्

एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

(नेपथ्ये)

(अ) (हलश्च Pān. 3.3.121) a weapon by means of which arrows are propelled. But शरास here is a proper name. He was one of the hundred sons of धृतराष्ट्र. See शब्दकल्पद्रुम कोष, Vol. V. p. 29:—धृतराष्ट्रपुत्राणामन्यतमः । यथा महाभारते—1.117.4:—

"चित्रोपचित्रौ चित्राक्षश्चारुचित्रः शरासनः ॥"

शत्रुनदीम्--शत्रवः एव नदी ताम् (कर्म०). तीर्णे – √तॄ+क्त.
Metre is शार्दूलविक्रीडित.

Stage-Manager. At the time of crossing over the flood of your foes, may the Lord Krṣṇa serve you like a boat with whose assistance Arjuna ferried over the torrent of his adversaries—a torrent which had Bhiṣma and Droṇa for its banks, Jayadratha for water, Śakuni for whirlpools, Karṇa for waves, Aśvatthāmā for alligators, Kṛpa for crocodiles, Śarāsa for gravels and Duryodhana for its current. [**1**]

आर्यमिश्रः—प्रशस्य आर्यः (कर्मधा०). मिश्र is an appreciatory or honorific termination and as such is added at the end of आर्य whom it qualifies by प्रशंसावचनैश्च (Pān. 2.1.66). मिश्र like other terminations included in मतल्लिकादिगण retains its gender. आर्यः—अर्तुं प्राप्तुं योग्यः (√ऋ 'to go'+ण्यत्; ऋहलोर्ण्यत् Pān. 3.1.24) one worthy of association. आर्य has been defined as:—

कर्तव्यमाचरन् काममकर्तव्यमनाचरन् ।
तिष्ठति प्रकृताचारे स तु **आर्य** इति स्मृतः ॥ Vasiṣṭha.
कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता ।
अद्रोह इति येष्वेतत्तानार्यान् संप्रचक्षते ॥

Thus **आर्यमिश्र** means a respectable gentleman.

विज्ञापनव्यग्रे—विज्ञापने व्यग्रः (तत्पु०) तस्मिन्. विज्ञापन--वि+√ज्ञाप् (Causitive of √ज्ञा)+ल्युट् (अन)=request, announcement or information. व्यग्र=occupied in.

Trans.--With these words, my noble sirs, I beg to inform you—Ah ! What's this ? Just as I have begun to make my announcement, I hear as if some noise. Well, I'll see.

नेपथ्य—the postscenium or the tiring room. It is always behind the principal curtain. The actors attire themselves in it and when ready to enter the stage, they wait there

एते स्मो भोः ! एते स्मः ।

सूत्रधारः—भवतु, विज्ञातम् ।

(प्रविश्य)

पारिपार्श्विकः—भाव ! कुतो नु खल्वेते

स्वर्गार्थमाहवमुखोद्यतगात्रहोमा
नाराचतोमरशतैर्विषमीकृताङ्गाः ।
मत्तद्विपेन्द्रदशनोल्लिखितैः शरीरै-
रन्योऽन्यवीर्यनिकषाः पुरुषा भ्रमन्ति ॥ २ ॥

---

until the proper moment. The word नेपथ्य is used to denote other meanings as well:—

'नेपथ्यं तु प्रसाधने । रङ्गभूमौ वेषभेदे' इति हैमः ।

एते स्म भो ! एते स्मः—This way of introducing the play is technically called प्रयोगातिशय. It is defined thus:—

'यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत् **प्रयोगातिशयस्तदा** ॥ (*S. D. 6. 36*)

i. e. "If a part or performance is superseded by another so that a personage enters, it is called Prayagatisaya (Supersession of a part)."

Similar is the case in the play Kundamālā.

प्रविश्य—प्र+√विश+ल्यप् means प्रवेशं कृत्वा, रङ्गभूमाविति शेषः. The word रङ्गभूमौ is omitted after प्रविश्य and is implied. Therefore प्रविश्य means having entered the stage.

Trans.—(*Behind the Scenes*) Oh, here we are, here we are.

Stage-Manager—Well, I understand. (*Enter*)

पारिपार्श्विक—परिपार्श्वं व्याप्य वर्तते ठक् (इक); one who stands by the side of the Sūtradhāra, i. e., his assistant. **भाव**-It is a respectful mode of address and is used by the assistant of the stage-manager in addressing him.

सूत्रधारं वदेद्भाव इति वै **पारिपार्श्विकः** ॥ (*S. D 6 147*).

कुतो नु खल्वेते—These words should be taken with the following verse.

अन्वयः—(कुतो नु खल्वेते) स्वर्गार्थम् आहवमुखोद्यतगात्रहोमाः, नाराचतोमरशतैः विषमीकृताङ्गाः, मत्तद्विपेन्द्रदशनोल्लिखितैः शरीरैः (उपलक्ष्यमाणाः) अन्योऽन्यवीर्यनिकषाः पुरुषाः भ्रमन्ति ?

हिन्दी—ये पुरुष—जो स्वर्ग पाने के लिए युद्ध में अपने शरीरों की आहुति देने को तैयार हैं, जिनके अंग सैकड़ों बाणों और भालों से बेधित हो गए हैं, जिनके शरीर बड़े बड़े मस्त हाथियों के दान्तों से खरोंचे गए हैं और जो एक दूसरे के बल की परीक्षा करने में तत्पर हैं—(किस लिए) इधर उधर घूम रहे हैं ?

Glossary—आहवमुख=van of battle. उद्यत=ready to offer, well prepared. होम=आहुतिः=oblations in consecrated fire. नाराच=लोहमयः शरः=arrows made of iron. तोमर=a javelin. विषमीकृत=rendered uneven: विषम=is antonym of सम. मत्त=मदस्राविन्=when rut begins to flow from the temples of an elephant it becomes infuriated or furious. दशन=दन्त=a tooth, but here दशन signifies the tusk of an elephant. उल्लिखित=scratched. निकष=सुवर्णपरीक्षणार्थः पाषाणः=a touch-stone.

Notes—आहवमुखोद्यतगात्रहोमाः—आहवस्य मुखे उद्यतः गात्राणां होमो यैः ते. Combined use of multifarious compounds is noteworthy in this composition. This compound is a combination of Determinative and Attributive compounds. Such compounds can be expounded in the following manners as well—आहवस्य मुखम् इति आहवमुखम्, गात्राणां होम इति गात्रहोमः (तत्पु०) आहवमुखे उद्यतः गात्रहोमो यैस्ते आहवमुखोद्यतगात्रहोमाः (बहु०)। आहवः—आहूयन्तेऽस्मिन् इति, where enemies are challenged—आ+√ह्वेञ्+अप्; व in ह्व is changed into उ by आङि युद्धे (Pāṇ. 3.3.73). नाराचतोमरशतैः—नाराचानां तोमराणाञ्च शतैः—This is an instance of द्वन्द्वगर्भिततत्पुरुष compound. As explained above, it can be expounded as नाराचाश्च तोमराश्चेति नाराचतोमराः (द्वन्द्व), नाराचतोमराणां शतैः (तत्पु०). विषमीकृताङ्गाः—विषमीकृतानि अङ्गानि येषां ते (बहु०); विषमीकृतानि is further expounded as—अविषमाणि विषमाणि कृतानि इति विषमीकृतानि. This is an instance of Prepositional Determinative comp. च्वि (ई) has been added to the base विषम to denote that limbs which were not jagged (or विषम) before, have now turned as such. The rule is formulated in कृभ्वस्तियोगे सम्पद्य कर्तरि च्विः (Pāṇ. 5.4.50) which is further supplemented by अभूततद्भाव इति वक्तव्यम् (Var. 5.4.50). अ at the end of म in विषम is changed into ई by अस्य च्वौ (Pāṇ. 7. 4. 32) and

thus विषमं becomes an indeclinable (अव्यय)

नाराच—नरान् आचामति इति नाराचः that which sips the (blood of) man-kind; नर+आ√चम्+ड (अन्येष्वपि दृश्यते Pan. 3.2.101) नराच+अण् (प्रज्ञादिभ्यश्च Pan. 5.4.38) or it can be formed as—नराणां समूहः नारं (mankind), तदाचामतीति. तोमर —तोः (गन्ता) म्रियतेऽनेनेति (पुंसि संज्ञायां घः Pan. 3. 3. 118). तोश्चासौ मरश्चेति; तो+√म्रि+घ; that which kills the moving animals. Its use is, however, restricted to an iron club or a javelin.

मत्तद्विपेन्द्रदशनोल्लिखितैः—मत्तद्विपेन्द्राणां दशनैः उल्लिखितानि यानि तैः (तत्पु०); द्विपानामिन्द्रः इति द्विपेन्द्रः (तत्पु०), मत्तश्चासौ द्विपेन्द्रः इति मत्तद्विपेन्द्रः. उल्लिखित—उत्+√लिख् 'to scratch.'+क्त.

शरीरैः—It is Instrumental Plural and has been used to imply distinctive features of the word पुरुषाः. We may, therefore, explain the construction as शरीरैः उपलक्षिताः or उपलक्ष्यमाणाः, (इत्थंभूतलक्षणे Pan. 2.3.21) इत्युपलक्षणे तृतीया.

अन्योऽन्यवीर्यनिकषाः—अन्योऽन्यस्य वीर्यमेव निकषः येषां ते (तत्पुरुषपूर्वको बहु०) touch-stones of each other's valour, i. e., trying each other's valour. निकष (touch-stone) is used to test the purity of gold and figuratively denotes anything serving as a touch-stone or subjecting to severe trial as—तत्त्वनिकषग्रावा तु तेषां विपत् (Hit. 1.210;2.80); नन्वेष दर्पनिकषस्तव चंद्रकेतुः ॥ Uttara. 5.10. अन्योऽन्यस्य—This is not taken as a compound word. By कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम् (Var. S. 1. 12), i.e., a pronoun is reduplicated when reciprocity or interchange of action is implied and the word so formed is optionally a compound. A compound is not allowed in the case of पर and अन्य as remarked by Bhaṭṭoji Dikṣita (बहुलग्रहणादन्यपरयोर्न समासवत् इतरशब्दस्य तु नित्यम्). Then by the Vartika असमासवद्भावे पूर्वपदस्थस्य सुपः सुर्वक्तव्यः (i. e., when compounding is precluded whatever be the case-ending of the first word it is replaced by स्) we have here at first अन्यस्य अन्यस्य and then अन्योऽन्यस्य. Cf. 'अन्योऽन्येषां पुष्करैरामृशन्तः' Magha.

Metre is वसन्ततिलका.

Assistant-Master, why do these men, who are ready

सूत्रधारः—मारिष ! किन्नावगच्छसि ? तनयशतनयशून्ये दुर्योधनावशिष्टे धृतराष्ट्रपक्षे, पाण्डवजनार्दनावशिष्टे युधिष्ठिरपक्षे, राज्ञां शरीरसमाकीर्णे समन्तपञ्चके,

---

to sacrifice their bodies in the van of battle to attain heaven, whose limbs are jagged with numerous (lit. a hundred) arrows and javelins and who are trying each other's valour, roam about with their bodies chiselled (or scratched) by the tusks of infuriated elephants ? [2]

मारिषेति। मारिष—मृष्यतीति, from √मृष् 'to bear patiently', one who is given to forbearance. This word may as well be derived from √रिष् 'to kill, injure' रिषतीति रिषः—इगुपधज्ञाप्रीकिरः कः (Pāṇ.3.1.135) इति क प्रत्ययः, न रिषतीति मारिषः. रिष is compounded with मा which is a prefix and denotes negation, one who does not iujure others mentally or bodily, *i. e.*, a perfect gentleman. It is a synonym of आर्य. "आर्यस्तु **मारिषः**॥" (Amara.) Sūtradhāra addresses the पारिपार्श्विक by this term.

सूत्रधारो **मारिषेति**...। *(S. D. 6. 148)*

अवगच्छसि—अव+√गम् 'to know.'

तनयशतनयशून्ये and दुर्योधनावशिष्टे qualify धृतराष्ट्रपक्षे. **तनयशतनयशून्ये** —तनयानां शतस्य नयेन शून्ये (तत्पु०) or तनयानां शतेन नयेन च शून्ये, bereft of the shifts and strategems of his hundred sons, or devoid of his hundred sons and their political wisdom. नय generaly means politics or political wisdom, here it may denote shifts and strategems which Duryodhana and his other brothers had been using throughout their life-time to entrap the Pāṇḍavas.

दुर्योधनावशिष्टे—दुर्योधनः अवशिष्टो यस्मिन् (बहु०), where Duryodhana is the sole survivor. अवशिष्ट—अव+√शिष्+क्त, that which remains behind. **धृतराष्ट्रपक्षे**—धृतराष्ट्रस्य पक्षे (तत्पु०). पक्ष signifies here side or the army. Otherwise it has different meanings as enumerated below:—

पक्षो मासार्धके गेहे पार्श्वसाध्यविशेषयोः ।
केशादेः परतो वृन्दे बले सखिसहाययोः ॥ Amara.

पाण्डवजनार्दनावशिष्टे qualifies युधिष्ठिरपक्षे which is like लुप्तस्य Loc. sing. पाण्डवाश्च जनार्दनश्च अवशिष्टाः यस्मिन् तस्मिन् (बहु०). पाण्डवाः=पाण्डोः पुत्राः अण् Patronymic affix has been added to पाण्डु. जनार्दन—जनैः अर्द्यते याच्यते इति जनार्दनः जन+अर्द् to request+ल्यु (अन), one who is requested by the mankind. It may also be explained as जनान् अर्दयति नाशयतीति; जन+अर्द् to kill+ल्यु (अन). जन here means the sea-demons who were killed by Kṛṣṇa. जनार्दन=कृष्ण. पाण्डवजनार्दनावशिष्टे means 'wherein Pāṇḍavas and Kṛṣṇa alone have outlived'. युधिष्ठिरपक्षे—युधिष्ठिरस्य पक्षे (षष्ठी०); युधि स्थिरः इति युधिष्ठिरः; स् of स्थिर is changed into ष् by गवियुधिभ्यां स्थिरः Pāṇ. 8.3.95. This is an example of अलुक्समास, i.e., a compound where the case termination (विभक्ति) is not dropped but retained.

शरीरसमाकीर्णे qualifies समन्तपञ्चके: शरीरैः समाकीर्णे (बहु०), strewn with corpses; शरीर—though it usually means 'the body' here it implies 'a dead body, corpse'. समाकीर्णे — सम्+आ+कॄ to scatter, fill with+क्त. समन्तपञ्चक—It is a place near Kurukṣetra where Paraśurāma is said to have slain the Kṣatriya race. It is said to have been surrounded by five lakes.

त्रिःसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां प्रभुः ।
समन्तपञ्चके पञ्च चकार रौधिरान् ह्रदान् ॥
स तेषु तर्पयामास पितॄन् भृगुकुलोद्वहः ।
[illegible] ॥

Padma Purāṇa सृष्टिखण्ड Ch. [illegible]

Its brief description is given in Mahābhārata Vanaparva Ch. 83 beginning with

तरन्तुकारन्तुकयोर्यदन्तरं रामह्रदानां च मचक्रुकस्य च ।
एतत् कुरुक्षेत्रसमन्तपञ्चकं पितामहस्योत्तरवेदिरुच्यते ॥

Stage-Manager. Dear sir, don't you know? Duryodhana is the only survivor on the side of Dhṛtarāṣṭra, which is bereft of the political wisdom of his hundred sons, while on the side of Yudhiṣṭhira, Pāṇḍavas and Kṛṣṇa have out-

एतद् रणाहतगजाश्वनरेन्द्रयौधं
संकीर्णलेख्यमिव चित्रपटं प्रविद्धम् ।
युद्धे वृकोदरसुयोधनयोः प्रवृत्ते
यौधा नरेन्द्रनिधनैकगृहं प्रविष्टाः ॥ ३ ॥

[निष्क्रान्ता

(स्थापना)

...ed and Samantapañcaka is strewn with corpses of kings.

अन्वयः—वृकोदरसुयोधनयोः युद्धे प्रवृत्ते यौधाः रणाहतगजाश्वनरेन्द्रयौधं, संकीर्णलेख्यं प्रविद्धं चित्रपटम् इव एतत् नरेन्द्रनिधनैकगृहं प्रविष्टाः ।

हिन्दी—भीम और दुर्योधन का युद्ध आरम्भ हो जाने पर योद्धाओं ने राजाओं की मृत्यु के इस प्रधान स्थान (रणक्षेत्र) में प्रवेश किया है, जहां लड़ाई में मारे हुए हाथी, घोड़े, राजा तथा सैनिक पड़े हैं और अतएव इस फटे पुराने चित्रपट के समान प्रतीत होता है, जिस पर चित्र स्पष्ट नहीं दीखते ।

Glossary. **वृकोदर**—Bhima. **यौध**=सैनिकः— a warrior. **संकीर्ण**-confused, jumbled together. **लेख्य**–drawing. **चित्रपट**-a picture, or a chequered cloth on which pictures are painted. **प्रविद्ध**–well pierced, torn. **निधन** (n.)=मृत्यु (m.)—death.

Notes. **वृकोदरसुयोधनयोः**—वृकोदरश्च सुयोधनश्चेति वृकोदरसुयोधनौ (द्वन्द्व) तयोः, Gen. duel. वृकोदरः–वृकस्य उदरमिव उदरं यस्य सः (उत्तरपदलोपी बहु०). The second उदर has vanished as enjoined by सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च वक्तव्यः (Var.), one whose belly resembles that of a wolf, or उदरे वृकः यस्य सः (बहु०). उदर is placed after वृक by गड्वादेः परा सप्तमी (Var 2.2.35). वृक is the name of a fire in the stomach which adds to the appetite. सुयोधन—सु+ √युध्+युच्. **प्रवृत्ते**—प्र+ √वृत्+क्त, Loc. sing.

यौधाः— √युध्+अच् योध; then it is augmented by अण् (प्रज्ञादिभ्यश्च 5.4.38) Nom. pl. योध and यौध are synonyms. In such cases the addition of अण् does not change the meaning. Other examples of this type are प्रज्ञ and प्राज्ञ. **रणाहतगजाश्वनरेन्द्रयौधम्**—रणे आहता इति रणाहताः (तत्पु०), नराणामिन्द्रा इति नरेन्द्राः (तत्पु०), गजाश्च अश्वाश्च नरेन्द्राश्च यौधाश्चेति गजाश्वनरेन्द्र

(ततः प्रविशन्ति भटास्त्रयः)

सर्वे—एते स्मो भोः ! एते स्मः ।

प्रथमः—

वैरस्याकथनं बलस्य निकषं मानप्रतिष्ठागृहं
युद्धेष्वप्सरसां स्वयंवरसभां शौर्यप्रतिष्ठां नृणाम् ।
राज्ञां पश्चिमकालवीरशयनं प्राणाग्निहोमक्रतुं
सम्प्राप्ता रणसंज्ञमाश्रमपदं राज्ञां नभःसङ्क्रमम् ॥ ४ ॥

यौधाः (द्वन्द्व); रणाहताः गजाश्वनरेन्द्रयौधाः यस्मिन् तत् (बहु०). This qualifies नरेन्द्रनिधनैकगृहम्.

सङ्कीर्णलेख्यम्—सङ्कीर्णानि लेख्यानि यस्मिन् तत्र (बहु०). It qualifies चित्रपटम्. सङ्कीर्ण—सं+ √कृ 'to scatter'+क्त. लेख्य– √लिख्+ण्यत्. **प्रविद्धम्**—it also qualifies चित्रपटम् ; प्र+ √व्यध् 'to pierce'+क्त. **नरेन्द्रनिधनैकगृहम्**—नरेन्द्राणां निधनस्य एकगृहम् (तत्पु०); एकगृहम् एकं गृहम् . As an exception to the rule एक, which is a numerical adjective, has been compounded with the word गृह which it modifies, vide पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन; (Pāṇ. 2. 2. 49). एक here signifies 'chief'. Various meanings of this word are given in the following verse:—

एकोऽन्यार्थे प्रधाने च प्रथमे केवले तथा ।
साधारणे समाने च संख्यायां च प्रयुज्यते ॥

Metre is वसन्ततिलका.

Trans. When the combat between Bhīma and Duryodhana had ensued, the warriors rushed in the chief abode of king's death (battle-field), which, being crammed with elephants, horses, kings and soldiers wounded in the battle, looks like a torn picture where drawing is confused. [3

(स्थापना)

(*Interlude.*)

तत इत्यादि । **भटाः**–soldiers.

(*Then enter three Soldiers.*)

All—Oh, here we are, here we are.

अन्वयः—(वयं) वैरस्य आकथनं, बलस्य निकषं, मानप्रतिष्ठागृहं, युद्धेषु

अप्सरसां स्वयंवरसभां, नृणां शौर्यप्रतिष्ठां, राज्ञां पश्चिमकालवीरशयनं, प्राणाग्निहोत्रक्रतुं, राज्ञां नभःसङ्क्रमं रणमेवम् आश्रमपदं सम्प्राप्ताः (स्मः)।

हिन्दी—हम रण नामक आश्रम-स्थान में पहुँच गए हैं। यह वैर का परिपाक (काढ़ा) है, बल की कसौटी, स्वाभिमान और यश का घर, युद्धों में अप्सराओं का स्वयंवर मण्डप, मनुष्यों के शौर्य की आधार-शिला (नींव), राजाओं की अन्तकालीन वीरोचित शय्या, प्राणों का अग्निहोत्र यज्ञ और राजाओं के स्वर्ग जाने का मार्ग है।

Glossary. आक्कथन=परिपाकः—decoction. मान =चित्तसमुन्नतिः=self-pride. प्रतिष्ठा=आदर—honour. अप्सरसः—nymphs, celestial damsels. स्वयंवरसभा—a hall for choice-marriage. शौर्य=वीर्यम्—heroism, manly prowess. प्रतिष्ठा—a resting place, house; foundation, the earth. पश्चिमकाल=अन्तसमयः—last moments, i. e., time of death. शयन=शय्या—a couch. क्रतु=यज्ञः— a sacrifice. सङ्क्रम=मार्गः—a passage.

Notes. आक्कथनम्—आसमन्तात् क्कथ्यते (आ+√क्कथ्+ल्युट्) a mixture prepared by boiling; or आ समन्तात् क्कथ्यतेऽस्मिन्निति, a pot in which decoction is prepared is called a seether. Other reading for वैरस्याक्कथनं is वैरस्यायतनम् which means आयतनं abode वैरस्य of hostility. मानप्रतिष्ठागृहम्—मानस्य प्रतिष्ठायाश्च गृहम् (द्वन्द्वपूर्वकस्तत्पुरुषः). अप्सरसाम्—It is from अप्सरस् , Gen. pl. अद्भ्यः सरन्तीति अप्सरसः—अप्+√सृ+असुन् (सरतेरसुन् Uṇā. 4.237), this word is said to be in plural— स्त्रियां बहुष्वप्सरसः, but अप्सराः the singular form has occasionally been used by many authors. Etymological significance of the word अप्सरस् (one born of water) is referred to in the Rāmāyaṇa—

अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः।
उत्पेतुर्मनुजश्रेष्ठ ! तस्मादप्सरसोऽभवन्॥

अप्सरस् or nymphs pertain to a class of celestial damsels who reside in the sky and are regarded as the wives of Gandharvas. They are very fond of bathing, possess aptitude for changing their shapes and are gifted with super-human power. They are called स्वर्वेश्याः and are usually described as the female attendants of Indra, the so-called king of heaven.

स्वयंवरसभा—स्वयं वृणोते इति स्वयंवरा (संज्ञायां भृतॄवृजिधारिसहितपिदमः Pan 3. 2. 46) इति खच्; स्वयं+√वृ+खच् (अ), a bride chosing husband after her own accord; or स्वयं व्रियते (कन्यया) इति स्वयंवरः, a bridegroom selected by a girl according to her choice; or स्वयं व्रियन्ते (जनाः) अस्मिन्निति स्वयंवरः, a choice-marriage; सभा—सह भान्ति अत्र+ड (अन्येष्वपि दृश्यते Pan. 3. 2. 101.)

"सभा द्यूतसमूहयोः। गोष्ठ्यां सभ्येषु शालायाम्" इति हैमः.

The compound स्वयंवरसभा can be expounded in the following ways—स्वयंवराणां कृते आयोजिता सभा (मध्यमपदलोपी तत्पुरुषः), a hall well furnished for the girls going to choose their bridegrooms; or a meeting place for the gallants to be chosen by girls; or स्वयंवराय उपस्थिता सभा, collection of gallants intending to win the girls in choice-marriage. In the days of Rāmāyaṇa and Mahābhārata, the system of choice-marriage seems to be in vogue amongst the royal families.

शौर्यप्रतिष्ठा—शौर्यस्य प्रतिष्ठा, शूरस्य भावः शौर्यं (शूर+ष्यञ्). प्रतिष्ठा here signifies a support, foundation, resting place or the earth, whereas in the previous compound प्रतिष्ठा meant glory, renown or fame. **पश्चिमकालवीरशयनम्**—पश्चिमकाले वीरशयनम् (तत्पु०), पश्चिमे काले इति पश्चिमकाले, वीरोचितं शयनमिति वीरशयनम्; अथ वा वीराः शेरतेऽत्र इति शयनम्; शय्यतेऽत्रेति, a bed, couch, √शी+ल्युट् (अन) (करणाधिकरणयोश्च Pan. 3. 3. 117). **प्राणाग्निहोमक्रतुम्**—प्राणाग्निहोमश्चासौ क्रतुश्चेति तम् (कर्म०), अग्नौ होम इति अग्निहोमः (तत्पु०) प्राणानामग्निहोम इति प्राणाग्निहोमः (तत्पु०); क्रतु—√कृ+कतु (अतु, an Uṇādi affix); प्राणाग्निहोमक्रतु means 'a sacrifice wherein oblations of lives are offerred to the fire'. **नभःसङ्क्रमम्**—नभसः संक्रम इति तम् (तत्पु०); संक्रमः—संक्रमन्त्यनेनेति; सं+√क्रम्+घञ्; a passage, bridge or means of attaining something. The word संक्रम in "अतिथिः स्वर्गसंक्रमः" is used in the similar sense. In Sanskrit literature battles are believed to be the means of attaining heaven.

आहवेषु मिथोऽन्योन्यं जिघांसन्तो महीक्षितः।
युध्यमानाः परं शक्त्या स्वर्गं यान्त्यपराङ्मुखाः॥ Manu.

or हतो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीम्। Gitā 1. 37.

द्वितीयः—सम्यग् भवानाह ।

उपलविषमा नागेन्द्राणां शरीरधरा धरा
दिशि दिशि कृता गृध्रावासा हतातिरथा रथाः ।
अवनिपतयः स्वर्गं प्राप्ताः क्रियामरणे रणे
प्रतिमुखमिमे तत्तत् कृत्वा चिरं निहताहताः ॥ ५ ॥

रणसंज्ञम्-रणः रणमिति वा संज्ञा यस्य तम् (बहु०); संज्ञा means 'a name, an appellation'. आश्रमपदम्—आश्रमस्य पदम्; पद here signifies 'a site, place':—पदं व्यवसितित्राणस्थानलक्ष्माङ्घ्रिवस्तुषु । Amara.

Metre is शार्दूलविक्रीडित.

First. Here we have come to the hermitage called battle. This is the decoction (seether) of hostility, touch-stone of valour and the abode of self-pride as well as honour. This is the hall where heavenly nymphs assemble to choose their bridegrooms. This is the resting place of gallantry, heroic couch for the kings at the time of their death, a sacrifice of lives and a passage leading the kings to heaven. [5]

सम्यगिति । सम्यक्=rightly, correctly, truly. **आह**—from √ब्रू Present tense (लट्) III sing. and used in the Past sense.

Second. You have said well.

अन्वयः—नागेन्द्राणां शरीरधरा धरा उपलविषमा (उपलक्ष्यते), दिशि दिशि गृध्रावासाः कृताः, रथाः हतातिरथाः (सञ्जाताः), अवनिपतयः इमे क्रियामरणे रणे प्रतिमुखं चिरं तत् तत् कृत्वा निहताहताः (सन्तः) स्वर्गं प्राप्ताः ।

हिन्दी—पृथ्वी पर बड़े बड़े हाथियों के शरीर पड़े हैं जिनसे वह चट्टानों के समान अगम्य प्रतीत होती है (जिससे ऐसा जान पड़ता है कि वह मानों बड़े बड़े पत्थरों के कारण ऊँची नीची हो गई हो) चारों तरफ गीधों के घोंसले बने हुए हैं । रथों के अतिरथ (महारथी) मर चुके हैं और ये राजा लोग रणक्षेत्र में, जहां वीरोचित कर्म द्वारा मृत्यु होती है, चिरकाल तक आमने-सामने अपने विविध युद्ध कौशल दिखाते हुए मर कर स्वर्ग पहुँच चुके हैं ।

Glossary. नागेन्द्र-lord of elephants, *i. e*, a big elephant. **धरा**=पृथिवी- the earth. **उपल**=पाषाणः-a huge stone or शिला a boulder rock. **विषम**=निम्नोन्नत-uneven or rugged and there-

fore impassable. आवास-a house, place of refuge, i. e., a nest. अतिरथ-an unrivalled warrior. प्रतिमुखम्-face to face. निहताहत=मृत-dead.

Notes. उपलविषमा and नागेन्द्राणां शरीरधरा both the compounds qualify धरा. उपलविषमा—उपल इव विषमा (कर्म०), rugged like a huge rock; or उपलैः विषमा (तत्पु०), uneven on account of stones and therefore not fit to walk on. शरीरधरा—धरतीति धरा (√धृ+अच्+आ), शरीराणां धरा (तत्पु०), bearing (dead) bodies on it. नागेन्द्राणाम्—नागानामिन्द्र इति नागेन्द्रः तेषाम्. गृध्रावासाः=गृध्राणामावासाः; आवास generally means a house or a place of shelter and may indicate here the meanings of नीड (a nest). हतातिरथाः—हताः अतिरथाः येषां ते (बहु०) It qualifies रथाः; अतिरथ—this compound may be expounded as अतिक्रान्तो रथिन इति (अत्यादयः क्रान्ताद्यर्थे द्वितीया Var. 1. 4. 79) (तत्पु०), a matchless warrior who fights alone from his chariot against a host of enemies. अतिरथ has been defined as

"अमितान् योधयेद्यस्तु सम्प्रोक्तोऽतिरथस्तु सः".

अवनिपतयः—अवनेः पतयः (तत्पु०). Note the difference in declension of the word पति and compounds ending in पति. क्रियामरणे-क्रियया मरणं यस्मिन्. It qualifies रणे; क्रियते इति क्रिया (√कृ+इयङ्+आ) means action, activity or क्रियन्ते कार्याणि अनयेति, thus क्रिया may signify an implement or here a weapon. प्रतिमुखम् मुखं मुखं प्रति, वीप्सायामव्ययीभावः—this is an example of अव्ययीभाव compound denoting repetition. तत्तत्—तच्च तच्चेति It implies that which is well-known and refers to the king's kill in wielding weapons. निहताहताः—निहताश्च ते आहताश्चेति (कर्म०) means completely extinct or dead. This compound may equally well be expounded as निहताश्च ते अहताश्चेति (क्तेन नञ् विशिष्टेनानञ् Pan. 2. 1. 60). In this case, last two lines of the verse can be translated as follows:—

Kings have gone to heaven and have done such glorious deeds face to face in the battle, where death is caused by weapons, that they are alive, though slain long since.

Trans. On account of the dead bodies of big elephants

तृतीयः—एवमेतत् ।

करिवरकरयूपो बाणविन्यस्तदर्भो
हतगजचयनोच्चो वैरवह्निप्रदीप्तः ।
ध्वजविततविमानः सिंहनादोच्चमन्त्रः
पतितपशुमनुष्यः संस्थितो युद्धयज्ञः ॥ ६ ॥

---

lying on the earth it looks as if asperated by huge stones. Vultures have built their nests all round. Chariots are empty of their warriors who have died. Kings, after doing glorious deeds for a long time face to face in the battle, where death is caused by warlike activities, have died and consequently have attained heaven. [5]

Third—This is so.

अन्वयः—करिवरकरयूपः बाणविन्यस्तदर्भः, हतगजचयनोच्चः, वैरवह्निप्रदीप्तः, ध्वजविततविमानः सिंहनादोच्चमन्त्रः, पतितपशुमनुष्यः युद्धयज्ञः संस्थितः ।

हिन्दी—युद्धरूपी यज्ञ समाप्त हो चुका है । इसमें बड़े बड़े हाथियों के शुण्डादण्ड (सूण्डें) ही स्तम्भ, बाण ही यथास्थान पड़ा हुआ कुश और मरे हुए हाथी ही (कुण्ड में चिनी हुई) लकड़ियों के ऊँचे ढेर हैं । यह वैर रूपी अग्नि से प्रज्वलित हो रहा है । इसमें (रथों की) झण्डियाँ ही (देवताओं के) विशाल व्योम-यान, योद्धाओं की गर्जना (ललकार) ही ऊँची स्वर से पढ़े जाने वाले मन्त्र तथा पृथ्वी पर पड़े हुए (मृत) योद्धा ही बलि के पशु हैं ।

Glossary. **कर**=शुण्डा–trunk of an elephant. **यूप**=बलिपशुबन्धनार्थः स्तम्भः-a sacrificial post to which the victim is fastened at the time of immolation. **विन्यस्त**=संस्थापित–well-kept, well-arranged. **दर्भ**=कुशः—Kuśa grass. **चयनम्**=समिधां समाहारः—pile of wood, wood-stack. **वह्निः** (Masc.)=अग्निः—fire. **प्रदीप्त**=प्रचण्डः—excited, inflamed or उज्ज्वलः—lit. illuminated. **ध्वज**=पताका—a banner. **वितत**=विस्तृत—wide, ample. **विमान**=व्योमयानः—an aeroplane, a celestial car. **सिंहनाद**=योधानां ध्वनिः—the roar of warriors, a war-cry. **मन्त्र**–a sacred hymn. **संस्थित**—stopped, finished, come to an end.

Notes. **करिवरकरयूपः**–करिषु वराणां करा इति करिवरकराः (तत्पु०)

ते एव यूपाः यस्मिन् सः (बहु०). **बाणविन्यस्तदर्भः**—विन्यस्ताः दर्भा इति विन्यस्तदर्भाः (तत्पु०) बाणाः एव विन्यस्तदर्भा यत्र सः (बहु०). **हतगजचयनोच्चः**—हताः गजाः एव चयनानि इति हतगजचयनानि (कर्म०) तैः उच्चः (तत्पु०); चयनम्—चीयते इति (√चि+ल्युट्), that which is heaped up, *i. e.*, fuel, a pile of wood, a structure of bricks. **वैरवह्निप्रदीप्तः**—वैरमेव वह्निरिति वैरवह्निः (कर्म०) तेन प्रदीप्तः (तत्पु०). **ध्वजविततविमानः**—वितताश्च ते विमाना इति विततविमानाः (कर्म०) ध्वजाः एव विततविमानाः यस्मिन् सः (बहु०); वितत—वि+√तन्+क्त, amplified, huge. विमानः—विभिः पक्षिभिः मीयते उपमीयते इति, that which is compared in respect of its flight with a bird, *i. e.*, an aeroplane or सप्तशालकः प्रासादः 'a seven-storied palace'. It is said that the gods were invited or invoked in a sacrifice and they reached there on their celestial cars. **सिंहनादोच्चमन्त्रः**—उच्चैरुच्चार्यमाणः मन्त्र इति उच्चमन्त्रः (मध्यमपदलोपी कर्म०), सिंहनादाः एव उच्चमन्त्राः यस्मिन् सः (बहु०); सिंहनादः—सिंहस्य नाद इव नादः (तत्पु०) a sound resembling that of a lion, *i. e.*, a war-cry, a loud call for vengeance made by the soldiers. **पतितपशुमनुष्यः**—पतिताश्च ते पशव इति पतितपशवः (कर्म०) ते एव मनुष्याः यस्मिन् सः (बहु०) or पशवः एव मनुष्या इति पशुमनुष्याः (कर्म०) पतिताः पशुमनुष्याः यस्मिन् सः (बहु०). All the above compounds qualifiy युद्धयज्ञः. **युद्धयज्ञः**—युद्धमेव यज्ञः (कर्म०). **संस्थित**—सम्+√स्था+क्त, completed. Main fight between Kauravas and Paṇḍavas being over, soldiers are describing the battle-field. Therefore संस्थित does not imply here "begun."

In this verse, the battle has been identified with a sacrifice and consequently the properties of the former have been attributed to the latter.

Metre is मालिनी.

Trans. The battle rite is over. Here sacrificial posts are seen in the trunks of tuskers, litter of Kuśa grass in arrows and huge heap of wood (wood-stack) in dead elephants. It is inflamed with the fire of hostility. Here, again, heavenly cars (aeroplanes) are seen

प्रथमः—इदमपरं पश्यतां भवन्तौ ।

एते परस्परशरैर्हतजीवितानां
देहैः रणाजिरमहीं समुपाश्रितानाम् ।
कुर्वन्ति चात्र पिशितार्द्रमुखा विहङ्गा
राज्ञां शरीरशिथिलानि विभूषणानि ॥ ७ ॥

---

in banners, loud recital of sacred hymns is heard in war-cries of soldiers and victims can be substituted for the fallen corpses of warriors. [6]

First. You, please, look at this other side.

अन्वयः—एते पिशितार्द्रमुखाः विहङ्गाः च अत्र परस्परशरैः हतजीवितानां देहैः रणाजिरमहीं समुपाश्रितानां राज्ञां विभूषणानि शरीरशिथिलानि कुर्वन्ति।

हिन्दी—एक दूसरे के बाणों से मृत्यु को प्राप्त हुए राजाओं के शरीर रणभूमि में इकट्ठे पड़े हैं और मांस से गीली हुई चोंच वाले ये पक्षी उनके गहनों को शरीर से खिसका-सा रहे हैं ।

Glossary. **पिशित**=मांसम्—flesh. **आर्द्र**=क्लिन्न—wet. **मुख**=चञ्चुः—a beak. **विहङ्ग**=पक्षी—a bird. **हतजीवित**=मृत—bereft of life, killed. **देह**=शरीरम्—the body, *i.e.*, the dead body, a corpse. **अजिरम्**=प्राङ्गणम्—a court-yard, an arena (*i. e.*, vast ground). **मही**=भूमिः—the earth. **समुपाश्रित**=समुपागत—resting, come for shelter, collected, lying close together in a heap. **विभूषण**=अलङ्कारः—ornament. **शिथिल**=स्खलित—loosened, untied.

Notes. **पिशितार्द्रमुखाः**—पिशितेन आर्द्राणि इति पिशितार्द्राणि (तत्पु०) पिशितार्द्राण्येव मुखानि येषां ते (बहु०). It qualifies विहङ्गाः. **विहङ्ग**—विहायसा (आकाशमार्गेण) गच्छतीति, that which moves in the sky, *i.e.*, a bird. The word विहायस् is changed into विह by विहायसो विह इति वाच्यम् (Var. 3. 2. 38). गम् has खच् added to it (गमश्च Pāṇ. 3. 2. 47) and खच् is ordained डित् (खच्च डिद्वा वाच्यः Var. 3. 2. 38) and as such म् of गम् vanishes optionally. By inserting मुम् (म्) by अरुर्द्विषदजन्तस्य मुम् (Pāṇ. 6. 3. 67) we have विहङ्ग and the other form will be विहङ्गम.

परस्परशरैः—परस्पराणां शरैः (तत्पु०); परस्पराणाम्–पराणां पराणां, formations of परस्पर is similar to अन्योऽन्य for which see

द्वितीयः—

प्रसक्तनाराचनिपातपातितः
समग्रयुद्धोद्यतकल्पितो गजः ।
विशीर्णवर्मा सशरः सकार्मुको
नृपायुधागारमिवावसीदति ॥ ८ ॥

---

p. 8. हतजीवितानाम्—हतानि जीवितानि येषां तेषाम् (बहु०); जीवित-√जीव्+क्त (नपुंसके भावे क्तः Pan. 3. 3. 114). क्त is occasionally added to an intransitive verb to form an abstract noun which is used in Neuter gender. Thus जीवितम् means जीवनम् or life. देहैः—जीवरहितैः देहैः शरीरमात्रैः उपलक्षितानाम्—उपलक्षणे तृतीया. The use of the Intrumental implies here distinction and देह signifies the body devoid of soul, *i. e.*, a corpse.

रणाजिरमहीम्—रण एव अजिरमिति रणाजिरम् (कर्म०) तस्य महीम् (तत्पु०); here रण (battle-field) has been identified with अजिर (court-yard) to denote the vastness of the former. शरीर-शिथिलानि—शरीरात् शिथिलानि (तत्पु०). It qualifies विभूषणानि.

विभूषण —it usually means 'ornament' but may imply here 'a means of decoration or royal insignia'.

Metre is वंशस्थ.

Trans. These birds with their beaks wet with flesh are loosening ornaments from the bodies of the kings, who have been killed here by each other's shafts and their corpses lie close together in a heap on the vast battlefield. [7]

अन्वयः—समग्रयुद्धोद्यतकल्पितः सशरः सकार्मुकः नृपायुधागारम् इव (लक्ष्यमाणः) गजः प्रसक्तनाराचनिपातपातितः विशीर्णवर्मा (सन्) अवसीदति।

हिन्दी—यह हाथी, जिसे युद्ध में लड़ने के लिये पूरी तरह (तैय्यार कर हौदा वगैरह से) सजाया गया था, एवं जो तीरों और बाणों से लदा हुआ होने के कारण राजा का शस्त्रागार प्रतीत होता था, अब चलाए हुए बाणों की चोट से धड़ाम से पृथ्वी पर गिर पड़ा है ; इसका कवच बिल्कुल छिन्न-भिन्न हो गया है और यह अन्तिम सांस ले रहा है।

Glossary. **समग्रं** (Adv.) = साकल्येन — completely. उद्यत—prepared or preparations, active or activity (See Notes). कल्पित=पल्ययाणाद्यारोपणेन सज्जीकृतः—furnished with a litter etc., arrayed, equipped. कार्मुक-शरासः—a bow. आयु-

भागार—an arsenal, armoury, *i. e.* a place intended for the storing of arms. प्रसक्त—shot at, attached to bow. नाराच =बाण—a shaft. निपात—a shower, forceful strike, blow. पातित—overthrown. विशीर्ण=छिन्न—shattered. वर्मन्—(Neu.) =कवचम्—an armour. अवसीदति—sinks down.

Notes. समग्रयुद्धोद्यतकल्पितः—समग्रं तद् युद्धमिति समग्रयुद्धम् (कर्म०), उद्यतार्थं कल्पितः इति उद्यतकल्पितः (कर्म०), समग्रयुद्धाय उद्यतकल्पितः (चतु०), prepared and armed for thorough fight or समग्रयुद्धस्य उद्योगेषु कल्पितः (तत्पु०); well-armed for warlike activities, as such an addition of क्त in उद्यत (उत्+ √यम+क्त) may account for the formation of abstract noun. This उद्यत may be equivalent to उद्यम, *i. e.* activity; कल्पित- √क्लृप्+क्त or कल्प+इतच् (तदस्य सञ्जातं तारकादिभ्य इतच् Pan. 15. 2. 36) सञ्जातः कल्पोऽस्येति. It can be construed in different ways, as an adjective of elephant it means 'furnished with a litter or arms,' 'caparisoned for war and arrayed etc.'

सशरः--शरेण सह इति (तत्पु), सह is changed into स and prefixed by सहस्य संज्ञायां सः (Var.). Similarly सकार्मुकः-कार्मुकेण सहेति. नृपायुधागारम्--नृपस्य आयुधानाम् आगारम् (तत्पु०); आयुधम् आ युध्यतेऽनेनेति; आ+ √युध्+क (घञर्थे क विधानम् Var., स्थास्नापाव्यधिहनियुध्यर्थम् —Com.). Weapons are generally subdivided into three classes (1) प्रहरण, *e. g.*, a sword; (2) हस्तमुक्त, *e. g.*, a disc; (3) यन्त्रमुक्त, *e. g.*, an arrow. नृपायुधागारम् is further compounded with इव by इवेन समासो विभक्त्यलोपश्च (Var. 1. 4. 71). प्रसक्तनाराच-निपातपातितः--प्रसक्तानां नाराचानां निपातेन पातितः. प्रसक्त-प्र+ √सज्+क्त means 'cast off,' 'shot at' or संगत attached to bow; निपातः -नि+ √पत् +घञ्, means 'descent, shower, discharge, blow'. पातित- √पत् (Caus.) +क्त. विशीर्णवर्मा-विशीर्णं वर्म यस्य सः (बहु०); विशीर्ण-वि+ √शॄ+क्त.

Second. An elephant, which was well-arrayed for warlike activities and being burdened with bows and arrows looked like a royal arsenal, is overthrown by the forceful strokes of shafts shot at him and sinks down with his armour shattered to pieces. [8]

तृतीयः—इदमपरं पश्येतां भवन्तौ ।

माल्यैर्ध्वजाग्रपतितैः कृतमुण्डमालं
रत्नैकसायकधरं रथिनं विपन्नम् ।
जामातरं प्रवहणादिव बन्धुनार्यो
हृष्टाः शिवा रथमुखादवतारयन्ति ॥ ६ ॥

अन्वयः—हृष्टाः शिवाः ध्वजाग्रपतितैः माल्यैः कृतमुण्डमालं रत्नैकसायकधरं विपन्नं रथिनं रथमुखाद्, बन्धुनार्यः जामातरं प्रवहणाद् इव, अवतारयन्ति ।

हिन्दी—जैसे रोमाञ्चित होकर बन्धुनारियाँ मुकुट पहिने एवं रत्नजटित सुन्दर तलवार को धारण किए हुए व्याकुल जामाता को पालकी (अथवा गाड़ी) से उतारती हैं, वैसे ही ध्वजा के ऊपर के भाग से गिरी हुई मालाओं का बना शेखर-सा पहिने तथा रत्नजटित अद्वितीय बाणों से विद्ध हुए रथ पर सवार होकर युद्ध करने वाले मृत योधा को गीदड़ियाँ रथ में से खींचकर निकाल रही हैं ।

Glossary. हृष्ट=प्रीत—joyful, मत्त–maddened with delight, or रोमाञ्चित—thrilled with rapture. बन्धुनारी—a female relation. शिवा=शृगाली—a female jackal. जामातृ=दुहितृपति–a son-in-law. ध्वजाग्र=पताकायाः आलम्बनम्—support of a flag, *i. e*, flag-pole or पताकायाः प्रान्तः—top of a banner. माल्य=माला--a garland. मुण्डमाला=शेखरकम्— a crest or शिरोभूषणम् (मुकुटम्)--a tiara, diadem. विपन्न=मृत--dead or व्याकुल--pained, confused, uneasy at heart. सायकधर=शरविद्ध—pierced with shafts or खड्गधारिन् possessing a sword. रथिन्=रथरूढो योद्धा– a warrior fighting from his chariot. प्रवहण=दोला—a palanquin or यान--a carriage, conveyance in general. रथमुखात्=रथमध्यात्--from the chariot or रथस्याग्रभागात्--from the front of a chariot अवतारयन्ति–अव+√तृ (Caus.) Present tense III. Pl. 'to drag down, dismount.'

Notes. हृष्टाः and other adjectives qualify both शिवाः (female jackals) and बन्धुनार्यः (female relations). As will be clear from the English translation and the following Notes, Paronomasia or double entendre (श्लेष) has been used here in a masterly way. हृष्ट-- √हृष् 'to be delighted'+क्त; the other form of it is हृषित or हर्षित which denotes the same meanings and may be formed by affixing इतच् at the end of हर्ष (तदस्य

[illegible] (3. 2. 36); ध्वज denotes several meanings—

"ध्वजो [illegible] च । [illegible] [illegible]ऽभिधेयवत् ।" मेदिनी.

ध्वजाग्रपातिनः—ध्वजस्य अग्रम् पतितः (तत्पु॰), अग्र means here आलम्बन support or अन्त extremity, topmost).

"अग्रं पुरस्तादुपरि परिमाणे पलस्य च ।
आलम्बने समूहे च प्रान्ते च स्यान्नपुंसकम् ॥
अधिके च प्रधाने च प्रथमे चाभिधेयवत् ।" मेदिनी.

माल्यैः—from माल्य—मल्यते धार्यते इति माल्यम् (√मल् 'to hold'+ण्यत् by ऋहलोर्ण्यत् Pāṇ. 3. 1. 124) or माला एव माल्यम् (मालाशब्दात् ष्यञ्—a suffix effecting no change whatsoever in the meaning of the original word. See चतुर्वर्णादीनां स्वार्थे उपसंख्यानम् (Var. on 7. 3. 31). **कृतमुण्डमालम्**—मुण्डस्य मालेति मुण्डमाला, (तत्पु॰), कृता (विरचिता) मुण्डमाला यस्य तम् (बहु॰) रथिनम् or in case of a son-in-law कृत signifies धृत 'worn'. **रत्नैकसायकधरम्**—एकः (अद्वितीयः) चासौ सायकः इति एकसायकः (कर्म॰) रत्नैर्जटितश्चासौ एकसायक इति रत्नैकसायकः (मध्यमपदलोपी कर्म॰) or रत्नान्येव एकसायकाः इति रत्नैकसायकाः (here matchless arrows have been identified with gems), तस्य तेषां वा धरम् (तत्पु॰). When taken as an adjective to जामातरम् the compound can be expounded in both the ways as shown above but in the former case सायक would indicate a sword ("शरे खड्गे च सायकः" Amara.), and when taken as an adjective to 'रथिनम्' the compound may be dissolved as एके (अद्वितीयाः) च ते सायकाः इति एकसायकाः, रत्नजटिताः एकसायका इति रत्नैकसायकाः तेषां धरम्; here सायक would mean 'an arrow'. The other way of expounding it would be the same as above, i.e., रत्नान्येव एकसायका इति रत्नैकसायका, तेषां धरम्. The first mode of expounding it is, however, better. The idea contained herein is that the dead warrior's body, being pierced with arrows, appears to be similar to a son-in-law who carries a sword with him ritualistically. **रथिनम्**—रथोऽस्यास्तीति रथी तम्; (रथ+इन्=रथिन्—अत इनि ठनौ Pāṇ. 5. 2. 115 **विपन्न**—वि+√पद्+क्त. **जामाता**—जायां मिनोति मानयति वा (जाय+√मा+तृच्—पृषोदरादित्वात्साधुः). **बन्धुनार्यः**—बन्धवश्च ताः नार्य इति (कर्म॰) or बन्धूनां नार्यः (तत्पु॰).

सर्वे—अहो नु खलु निहत-पतित गज-तुरग-नर-रुधिर-कलिल-भूमि-प्रदेशस्य विक्षिप्त-वर्म-चर्मातपत्र-चामर-तोमर-शर-कुन्त-कवच-कबन्धादिपर्याकुलस्य शक्ति-प्रास-हाटकभिण्डिपाल-शूल-मुसल-मुद्गर-वराह-कर्ण-कणप-कर्पण-शङ्कु-त्रासि-गदादिभिरायुधैराकीर्णस्य समन्तपञ्चकस्य प्रतिभयता।

Relations (blood-relations) are generally of three kinds—आत्मबन्धु (personal relations), पितृबन्धु (paternal relations or kinsmen by the father's side) and मातृबन्धु (maternal relations. **रथमुखात्**—रथस्य मुखात् (तत्पु०) रथस्याग्रभागात् मध्याद्वा *i. e.*, from the forepart of the chariot or from the chariot itself. There seems to be however little difference in sense.

Metre is वसन्ततिलका.

Trans. As female relations thrilled with rapture dismount their son-in-law, who feels uneasy an account of constant wearing of tiara and possesses a jewelled sword, from the palanquin, so do female jackals joyfully drag down a dead warrior from the chariot with his crest made of garlands fallen from the top of flags and his body pierced with matchless arrows set with gems. [9]

अहो नु खल्विति। अहो नु खलु समन्तपञ्चकस्य प्रतिभयता। कीदृशस्य समन्तपञ्चकस्येति निहतपतित......प्रदेशस्येत्यादिभिर्विशिनष्टि।

Glossary. **प्रतिभयता**=भयङ्करता—fearfulness. **तुरग**=अश्वः—a horse. **कलिल**=गहनम्, दुष्प्रवेशः—impassable. **विक्षिप्त**=प्रक्षिप्त—hurled. **वर्मन्** (Neu.)=कवचम्—an armour. **चर्म** (Neu.)=फलकः—a shield. **आतपत्र**=छत्रम्—an umbrella. **चामर**=वालव्यजनम्—a chowrie or दण्डः—a scepter; this is an insignia of royalty. **कुन्त**=प्रासः—a lance, spear. **कबन्ध**=अपमूर्धकलेवरम्, रुण्डः—a headless trunk. **पर्याकुल**=अव्यवस्थित—dishevelled. **शक्ति**—a barbed dart. **प्रास**—a pike. **हाटकभिण्डिपाल**=सुवर्णमयं पाषाणप्रक्षेपसाधनम्—a sling made of gold. **शूल**—a dart. **मुसल**=अयोग्रः—a long wooden shaft with a fiat-pointed steel lead. **मुद्गर**—a hammer. **वराहकर्ण**—a sharp-edged arrow. **कणप**=लोहस्तम्भः—an iron-bar. **कर्पण**—a barbed arrow. **शङ्कु**=शल्यम्—a small spear.

[illegible]—a [illegible] mace. आयुध=प्रहरणम्—a weapon. आकीर्ण=व्याप्त—spread over.

Notes. अहो, नु and खलु are indeclinables. अहो signifies bewilderment and wonder, नु indicates certainty and खलु has been used as an expletive. निहतपतितगजतुरगनररुधिरकलिलभूमिप्रदेशस्य—निहतपतितगजतुरगनररुधिरेण कलिलभूमिप्रदेशस्य (तत्पु०), निहतं च तत् पतितमिति निहतपतितम् (कर्म०), गजाश्च तुरगाश्च नराश्चेति गजतुरगनरम् (द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् Pan. 2. 4. 2), निहतपतितस्य गजतुरगनरस्य रुधिरेण इति निहतपतितगजतुरगनररुधिरेण (तत्पु०), भूमेः प्रदेशाः इति भूमिप्रदेशाः (तत्पु०), कलिला भूमिप्रदेशा यस्य तस्य कलिलभूमिप्रदेशस्य (बहु०). The other way in which this compound can be dissolved is: निहतम् अतएव पतितं यत् (गजाश्च तुरगाश्च नराश्च) गजतुरगनरं तस्य रुधिरेण कलिला भूमिप्रदेशा यस्य तस्य. तुरगः—तुरेण गच्छतीति, तुर+√गम्+ड (अ) ; other forms are तुरङ्ग and तुरङ्गम 'a horse'. कलिल—√कल्+इलच् (इल); other words of this type, where इल is affixed, are : सलिल (water), अनिल (wind), महिला (a lady) and शाण्डिल (a sage) etc. रुधिरः—√रुध्+किरच् (इर); familiar words of this type, where (इर) is added at the end of a root, are : मदिरा (wine), मुदिर (a cloud or a lover), मन्दिर (a temple), तिमिर (darkness), रुचिर (pleasant) and बधिर (deaf) etc.

विच्छिन्नवर्म........पर्याकुलस्य—विच्छिन्नवर्म......कवन्धादिभिः पर्याकुलस्य (तत्पु०), वर्माणि च चर्माणि च आतपत्राणि च चामराणि च तोमराश्च शराश्च कुन्ताश्च कवचकवन्धाश्च ते वर्मचर्म......कवन्धाः (द्वन्द्व), विच्छिन्नाश्च ते वर्मचर्म......कवन्धाः इति विच्छिन्नवर्मचर्म......कवन्धाः (कर्म०), ते आदौ येषां तैः (बहु०). In this compound if चर्म means 'a coat of mail' or 'an armour' it would be better to take कवचकवन्धाः as a sub-compound which may further be expounded as कवचेनावृताः कवन्धाः (मध्यमपदलोपी कर्म०), *i. e.*, headless trunks clad in coat of mail or mail-clad. If चर्म be taken to signify 'skin' then कवचकवन्धाः indicates copulative compound (कवचाश्च कवन्धाश्चेति). Thus the repetition of the words चर्म and कवच which are synonyms to each other

प्रथमः-इह हि,

रुधिरसरितो निस्तीर्यन्ते हतद्विपसङ्क्रमा
नृपतिरहितैः स्रस्तैः सूतैर्वहन्ति रथान् हयाः ।
पतितशिरसः पूर्वाभ्यासाद् द्रवन्ति कबन्धकाः
पुरुषरहिता मत्ता नागा भ्रमन्ति यतस्ततः ॥ १० ॥

---

will justificably be avoided. पर्याकुल—परि+आ+√कुल् 'to spread in heaps'+क (इगुपधज्ञाप्रीकिरः कः Pān. 3. 1. 135).

शक्तिप्रास......गदादिभिः—शक्तयश्च प्रासाश्च हाटकभिण्डिपालाश्च शूलाश्च मुसलाश्च मुद्गराश्च वराहकर्णाश्च कणपाश्च कर्पणाश्च शङ्कवश्च त्रासिगदाश्चेति शक्तिप्रास.......गदाः (द्वन्द्व) ते आदौ येषां तैः इति शक्तिप्रास...... गदादिभिः (तत्पु०); हाटकभिण्डिपालाः—हाटकेन निर्मिताः भिण्डिपालाः 'slings made of gold' (मध्यमपदलोपी कर्म०), or हाटकानि (some unknown weapon) च भिण्डिपालाश्चेति (द्वन्द्व); त्रासिगदा—त्रासिन्यो गदाः (कर्म०). आकीर्ण—आ+√कॄ+क. **प्रतिभयता**—प्रतिगतं भयेनेति प्रतिभयम् (प्रादि तत्पु०), तल् is added to प्रतिभय to form abstract noun.

All. Oh! How fearful is this battle-field called Samanta-pañcaka! Here tracts of land are impassable on account of the blood of elephants, horses and men slain and fallen on the ground. It is dishevelled with a confused mass of armours, shields, umbrellas, chowries, javelins, shafts, spears, mail-clad headless trunks and the like. Every sort of weapons like pikes, darts, golden slings, lances, steel-headed shafts, hammers, sharp-edged arrows, iron bars, barbed arrows, small spears and frightening maces are spread over.

First. Here, indeed,

अन्वयः—(अवशिष्टैः योधैः) हतद्विपसङ्क्रमाः रुधिरसरितः निस्तीर्यन्ते । हयाः नृपतिरहितैः स्रस्तैः सूतैः (सह वर्तमानान्) रथान् वहन्ति । पतितशिरसः कबन्धकाः पूर्वाभ्यासाद् द्रवन्ति । पुरुषरहिताः मत्ताः नागाः यतस्ततः भ्रमन्ति ।

हिन्दी—(शेष योधाओं द्वारा) रुधिर की नदियें पार की जा रही हैं, मरे हुए हाथी ही ऊँची सड़क का काम दे रहे हैं । घोड़े, राजाओं से पृथक् हुए और सारथियों से (मरने के कारण) रहित हुए, रथों को खींचे चले जाते हैं। दया

वे योद्धा हताहत बचे संग्राम की अवस्था के कारण तैर रहे हैं। महावतों से रहित हुए हुए हाथी मस्त होकर इधर उधर घूम रहे हैं।

Glossary. द्विप=नागः, हस्तिन्—an elephant. सङ्क्रम=जलाहृतो मार्गः—a causeway or सञ्चारः—movement, i. e, floating. सरित्=नदी—a river. निः+√तृ—to cross. हय=अश्वः—a horse. स्रस्त—fallen, i. e., dead. सूत=सारथी—a charioteer. कबन्धक=अनुकम्पितः कबन्धः रुण्डो वा—a pitiable beheaded trunk. अभ्यास=संस्कारः—habit, practice. √द्रु—to go, move. मत्त=सानन्दः—joyful or मदोन्मत्तः-inflamed with passion or furious with rut. यतस्ततः—here and there.

Notes. हतद्विपसङ्क्रमाः—हताश्च ते द्विपा इति हतद्विपाः (कर्म०) ते एव संक्रमो यासां ताः (बहु०). It qualifies सरितः. द्विपः—द्वाभ्यां (करशुण्डाभ्यां)पिबतीति; द्वि √पा+क (सुपि स्थः Pan. 3.2.4); सङ्क्रमः-see p. 14. रुधिरसरितः—रुधिरस्य सरितः (तत्पु०) or रुधिरेण पूर्णाश्च ताः सरितः (मध्यमपदलोपी कर्म०). सरित्—सरतीति ; √सृ+इत् (हृसृरुहियुषिभ्य इतिः Uṇā.). निस्तीर्यन्ते—निस् √तॄ (pass.) III. pl. In active form, the construction would be as 'अवशिष्टाः योधाः हतद्विपसङ्क्रमाः सरितः निस्तरन्ति' or taking Acc. sing. 'अवशिष्टाः योधाः हतद्विपसङ्क्रमां सरितं निस्तरन्ति.' नृपतिरहितैः— नृपतिभ्यो रहितैः (तत्पु०), it qualifies स्रस्त. स्रस्त — √स्रंस्+क्त 'fallen.' सूत— √सू+क्त, here it signifies 'a charioteer'. Various meanings of the word are quoted below:

सूतस्तु सारथौ तक्ष्णि क्षत्रियाद् ब्राह्मणीसुते ।
वन्दिपारदयोः पुंसि प्रसूते प्रेरिते त्रिषु ॥ मेदिनी

(1) a charioteer, (2) a carpenter, (3) the son of a Kṣatriya by a woman of the Brāhmaṇa caste, (4) a bard, (5) mercury, (6) born, (7) excited, impelled or a messenger.

पतितशिरसः—पतितानि शिरांसि येभ्यो येषां वा ते (बहु०) 'decapitated', it qualifies कबन्धकाः. Here the adjective 'पतितशिरसः', which qualifies कबन्धकाः, is seemingly superfluous, for it can be interpreted as पतितशिरसः सन्तः, denoting thereby the fall of the heads in near past. Thus the expression becomes forceful and excites a sense of wonder in the readers. Besides,

द्वितीयः—इदमपरं पश्येतां भवन्तौ । एते

गृध्रा मधूकमुकुलोन्नतपिङ्गलाक्षा
दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः ।

कबन्धकाः (शिरश्छेदात्तथा वक्ष्यमाणानि योद्धृणां शरीराणि) secondarily signifies bodies to be called so after decapitation. कबन्धकाः—अनुकम्पिताः कबन्धाः, headless trunks exciting pity of the spectators ; कबन्ध+क (अनुकम्पायाम्).

पूर्वाभ्यासात्—पूर्वो योऽभ्यासः तस्मात् (कर्म०) ; शिरश्छेदात्प्राक्तनः यः संस्कारः तस्माद् हेतुभूतात् तस्य वशतयेत्यर्थः; on account of or under the influence of constant exercise or habit which warriors had in their life-time, *i. e.*, before their bodies were decapitated. पुरुषरहिताः—पुरुषेभ्यः रहिताः (तत्पु०), here पुरुष implies हस्तिपक or driver of an elephant; रहित+ √रह् 'to quit'+क्त. नागाः—न अगाः(सह सुपेति समासः)or नगे भवाः(तत्र भवः Pan.4.3.53इत्यण्), living in mountains, *i. e.*, elephants. मत्त– √मद्+क्त—sportive, joyful or infuriated; मत्त is significantly used to give an idea that the drivers having died, elephants are liberated from their control and thus feel joyful or are rendered furious. यतस्ततः—यतश्च ततश्च (द्वन्द्व०); यतः–यत्+तसिल् (तस्), त् of यत् is substituted by अ (त्यदादीनामः Pan. 7. 2. 102) which is further augmented by तसिल् (पञ्चम्यास्तसिल् Pan. 5. 3. 7). Formation of ततः is similar to यतः, ततः is from तत्.

Metre is हरिणी.

Trans. Rivers of blood with elephants' corpses as their causeways are crossed (by the surviving soldiers). Horses draw chariots devoid of kings, and whence charioteers have (died and) fallen. Heads having fallen down, the pitiable trunks (decapitated bodies) move on by dint of habits they had before (in life-time.) Elephants, without drivers, are furiously (or joyfully) wandering here and there. [10]

इदमिति ।

Second. Please look at this other sight. These

अन्वयः—मधूकमुकुलोन्नतपिङ्गलाक्षाः दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः,

भान्त्यम्बरे विततलम्बविकीर्णपक्षा
मांसैः प्रवालरचिता इव तालवृन्ताः ॥ ११ ॥

विततलम्बविकीर्णपक्षाः मांसैः (सह वर्तमानाः) गृध्राः, प्रवालरचिताः तालवृन्ताः इव, अम्बरे भान्ति ।

हिन्दी—महुए की अधखिली कली के समान उठी हुई (बड़ी बड़ी) और लाल पीली आँखों वाले तथा बलि के हाथी के मुड़े हुए अङ्कुश के समान तेज चोंच वाले गीध मांस के टुकड़ों को लिये अपने लम्बे चौड़े फैलाए हुए परों से आकाश में इस प्रकार शोभित हो रहे हैं जैसे मूंगों से जड़े हुए पंखे हों ।

Glossary. मधूक=गुडपुष्पः-liquorice plant,महुआ in Hindi. **मुकुल**=कुड्मलः—a bud. **उन्नत**=उद्गतः-prominent, protuberant. **पिङ्गल**=कपिलः, पिशङ्गः-tawny, yellow-red. **दैत्येन्द्र**—king of demons, namely Bali. **कुञ्जर**=हस्ती—an elephant. **नत**—curved, having a curve at the tip. **अङ्कुश**—a goad. **तुण्ड**=मुखम्—mouth, *i. e.*, beak. **वितत**=सविस्तरः, विशालः-huge, enormous. **लम्ब**=दीर्घः—long. **विकीर्ण**=विक्षिप्तः-unfolded, scattered. **पक्ष**-wing. **मांस**=मांसखण्डः-a bit of flesh. **प्रवालरचित**=विद्रुमजटितः-inlaid with corals (मूंगा). **तालवृन्त**—leaves of the palmyra tree or a fan made of those leaves. **अम्बर**=आकाशः—sky.

Notes. **मधूकमुकुलोन्नतपिङ्गलाक्षाः**—मधूकस्य मुकुलमिति मधूकमुकुलम् (तत्पु०), तद्वदुन्नतानि च पिङ्गलानि चाक्षीणि येषां ते (बहु०). At the end of अक्षिन् in this compound षच् has been added by बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच् (Pan. 5. 4. 113). **दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः**—दैत्यानामिन्द्रस्य कुञ्जर इति दैत्येन्द्रकुञ्जरः (तत्पु०), नतश्चासावङ्कुश इति नताङ्कुशः (कर्म०) तीक्ष्णाश्च ते तुण्डा इति तीक्ष्णतुण्डाः (कर्म०), दैत्येन्द्रकुञ्जरस्य यो नताङ्कुशस्तद्वत्तीक्ष्णतुण्डाः येषां ते (बहु०). दैत्य—दितेरपत्यं पुमान् ; दिति+ण्य (दित्यदित्यादित्यपत्युत्तरपदाण्ण्यः Pan. 4. 1. 85). Diti was the mother of demons who are so called after her name. She was the daughter of Dakṣa and the wife of Kaśyapa. **विततलम्बविकीर्णपक्षाः**—विततश्च लम्बाश्च विकीर्णाश्च पक्षा येषां ते (बहु०); पक्ष—see p. 9.

प्रवालरचिताः—प्रवालेन रचिताः (तत्पु०); रचित=खचित-adorned or set. प्रवाल signifies a coral usually of red colour. **तालवृन्तः**—a leaf-stalk of the Palmyra tree, taking identification into

तृतीया—

> एषा निरस्त-हय-नाग-नरेन्द्र-योधा
> व्यक्तीकृता दिनकरोग्रकरैः समन्तात् ।
> नाराच-कुन्त-शर-तोमर-खड्ग-कीर्णा
> तारागणं पतितमुद्वहतीव भूमिः ॥ १२ ॥

---

account it may imply a fan made of the leaves of that tree. When a synonym of व्यजन (fan) the word तालवृन्त is used in Neuter gender. In this stanza vultures with shining protuberant eyes, with pieces of flesh (implicitly compared with gems) and unfolded wings (looking like the Palmyra leaves) have been compared with fans. अम्बर—it has different meanings such as: 'sky, dress, a kind of perfume etc.

"अम्बरं न द्वयोर्व्योम्नि सुगन्ध्यन्तरवस्त्रयोः।"

Metre is वसन्ततिलक.

Trans. Vultures have tawny eyes as prominent as buds of Madhuka plants and beaks as sharp as curved goad for the elephant belonging to the king of demons (namely Bali). With bits of flesh (in their beaks or claws) and huge long wings unfolded in the sky, they look like fans (or leaves of the palmyra tree) inlaid with corals. [11]

अन्वयः—निरस्तहयनागनरेन्द्रयोधा, दिनकरोग्रकरैः समन्तात् व्यक्तीकृता, नाराचकुन्तशरतोमरखड्गकीर्णा एषा भूमिः पतितं तारागणम् उद्वहति इव।

हिन्दी—यह पृथ्वी जिस पर घोड़े, हाथी, राजा तथा योद्धा मरे पड़े हैं, सूर्य की तेज किरणों से चारों ओर स्पष्ट दिखाई दे रही है, (और) लोहमय बाण, भाला, तीर, तोमर और तलवारों से व्याप्त होने के कारण (आकाश से) गिरे हुए तारों को मानो धारण कर रही है।

Glossary. निरस्त=पतिताः-fallen or मृताः—dead. दिनकर=सूर्यः—the sun. उग्र=तीव्रः—scorching. कर=रश्मिः—a ray. समन्तात्=सर्वतः—all around. व्यक्तीकृता=स्पष्टीकृता-made clearly visible. उद्वहति=धारयति—bears, supports.

Notes. निरस्तहयनागनरेन्द्रयोधा—हयाश्च नागाश्च नरेन्द्राश्च योधाश्चेति हयनागनरेन्द्रयोधम् (द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् Pan. 2. 4. 2);

प्रथमः—ईदृश्यामप्यवस्थायामविमुक्तशोभा विराजन्ते क्षत्रियाः। इह हि,

क्षत्योद्गतितनेत्रपद्पद्गणा ताम्रोष्ठपत्रोत्करा
भ्रूभेदाञ्चितकेसरा स्फुरदव्याविद्धसंवर्त्तिका।

निरस्तं इदनागनरेन्द्रयोधं यस्यां सा (बहु०); it qualifies भूमिः. नरेन्द्र—नराणामिन्द्रः (तत्पु०). दिनकरोग्रकरैः—उग्रैरच तैः करैः इति उग्रकरैः (कर्म०) दिनकरस्योग्रकरैरिति (तत्पु०); दिनकरः—दिनं कीर्यते विस्तार्यतेऽनेनेति (दिन + √कॄ + अप्) or दिनं करोतीति—दिनकरणे हेतुः; दिन + √कृ + ट (कृञो हेतुताच्छील्यानुलोम्येषु Pāṇ. 3. 2. 20). कर is used to denote 'a hand, ray and an elephant's trunk.' व्यक्तीकृता-अव्यक्ता व्यक्ता सम्पद्यमाना कृतेति ; व्यक्त+च्वि+कृता (कृभ्वस्तियोगे सम्पद्य कर्तरि च्विः Pāṇ. 5. 4. 50). See विदर्भीकृत on p. 7. व्यक्त— √व्यंज् 'to manifest'+क्त. नाराचकुन्तशरतोमरखड्गकीर्णा—नाराचाश्च कुन्ताश्च शराश्च तोमराश्च खड्गाश्चेति नाराचकुन्तशरतोमरखड्गाः (द्वन्द्व०) तैः कीर्णा (तत्पु०). तारागणम्—ताराणां गणम् (Acc. sing.), otherwise गण is used as Masc.

In this stanza various weapons have indirectly been identified with stars an account of the community or likeness of their brightness.

Metre is वसन्ततिलका.

Third. This ground with corpses of steeds, elephants, king and warriors is made all around visible by the scorching rays of the Sun. Overspread with iron-shafts, spears, arrows, javelins and swords, it seems to bear a number of stars fallen (from the sky). [12]

ईदृश्यामिति । अवस्था—plight. क्षत्रिय-a warrior—क्षतात् त्रायते इति क्षत्रियः. This is an example of irregular formation like पृषोदर or it may be derived from क्षत्र—क्षत्रस्यापत्यं पुमान् क्षत्रियः; क्षत्र+घ (इय) (क्षत्राद्घः Pāṇ. 4. 1. 138), *i. e.*, son of a warrior or one born of pure war-like race. विराजन्ते—वि+ √राज्, 'look magnificient.' अविमुक्तशोभा—अविमुक्ता शोभा येषां ते (बहु०) who have not lost their splendour of grace, *i. e.*, graceful, splendid or bright.

First. Even in such a plight warriors, without losing their splendour, look magnificient. For here,

वीर्यादित्यविबोधिता रणमुखे नाराचनालोन्नता
निष्कम्पा स्थलपद्मिनीव रचिता राज्ञामभीतैर्मुखैः ॥ १२ ॥

अन्वयः—सत्त्वोद्वर्तितनेत्रषट्पदगणा, ताम्रोष्ठपत्रोत्करा, भ्रूभेदाञ्चितकेसरा, स्वमुकुटव्याविद्धसंवर्तिका, वीर्यादित्यविबोधिता, नाराचनालोन्नता निष्कम्पा रणमुखे राज्ञाम् अभीतैः मुखैः स्थलपद्मिनी इव रचिता ।

हिन्दी—राजाओं के भयरहित मुखों से रणभूमि स्थल कमलिनी सी हो रही है। इसमें राजाओं के स्वभावतः चमकते हुए नेत्र ही भौंरे, उनके लाल होंठ पत्ते, भौंहें सुन्दर तंतु और मुकुट अधखिली कोंपलें हैं। यह (राजाओं के) बल-रूपी सूर्य से विकसित हैं और बाणरूपी कमल दण्डों के कारण उन्नत है।

Glossary. सत्त्वम्=स्वभावः—habit, nature. उद्वर्तित=उद्दीप्तः—bright. षट्पद=भ्रमरः—a black bee. ताम्र=रक्तवर्णः—dark-red. उत्कर=समूहः—a heap, multitude. भ्रूभेदः—knitting of the eye-brows, a frown. अञ्चित=पूजितः, सुशोभितः—adorned, graceful. केसर—the filament of a flower. व्याविद्ध=ईषद् विकसितः—sprouted. संवर्तिका=नवदलम्—a shoot. वीर्य=बलम्—valour. पराक्रम--heroism. आदित्य=सूर्यः—the sun. विबोधिता=विकासिता—blown up or कृतजागरा—roused, *i. e.*, made active. नाल=कमलदण्डः—the stalko f the lotus. निष्कम्पा=भूमिः—the earth. अभीत=निर्भयः—fearless.

Notes. सत्त्वोद्वर्तितनेत्रषट्पदगणा--सत्त्वेनोद्वर्तितानि इति सत्त्वोद्वर्तितानि (तत्पु०) तानि च नेत्राणि इति सत्त्वोद्वर्तितनेत्राणि (कर्म०), षट्पदानां गणः इति षट्पदगणः (तत्पु०) सत्त्वोद्वर्तितनेत्राण्येव षट्पदगणो यस्यां सा; सत्त्वम्—सतो भावः, nature, habit, exertion, a beast.

सत्त्वं द्रव्ये गुणे चित्ते व्यवसायस्वभावयोः ।
पिशाचादावात्मभावे बले प्राणेषु जन्तुषु ॥

Thus सत्त्वोद्वर्तित (वर्तित—√वृत् 'to shine'+क्त) which as an adjective of eyes may signify 'bright by nature' or सत्त्वेन धनुश्चालनादिव्यवसायहेतुना उद्वर्तितानि (उत्+√वृत् Caus. 'to exist' +क्त) उद्गत्य स्थितानि, *i.e.*, come out on account of exertion experienced at the time of bending bows and wielding other weapons or सत्त्वैः वन्यजन्तुभिः उद्वर्तितानि उद्गमितानि उत्कृत्य बहिरानीतानि, *i. e.*, snatched out by wild beasts and birds like jackals and vultures mentioned in the foregoing stanzas. Other reading for सत्त्व is

छद्म where सद्मोद्वर्तित would signify सद्माद् उद्वर्तितानि, *i.e.*, bulged out of eye-lids (छद्म—cover, *i. e.*, eye-lid).

छद्मनाच्छादने पक्ष्म सदादाने वनेऽपि च । Amara.

ताम्रोष्ठपत्रोत्करा—ताम्राश्च ते ओष्ठा इति ताम्रोष्ठाः (कर्म०). When the ending अ of a word is followed by ओतु and ओष्ठ in a compound, Vrddhi becomes optional (ओत्वोष्ठयोः समासे वा Var. 1.1.64) and अ assumes the appearance of the following vowel, *i. e.*, ओ; hence ताम्रोष्ठ; पत्राणामुत्करः इति पत्रोत्करः (तत्पु०) ताम्रोष्ठा एव पत्रोत्करो यस्यां सा (बहु०). **भ्रूभेदाञ्चितकेसरा**—अञ्चितानि केसराणि इति अञ्चितकेसराणि (कर्म०), भ्रुवोः भ्रुवां वा भेदः इति भ्रूभेदः (तत्पु०), contraction or knitting of the eye-brows; स एवाञ्चितकेसराणि यस्यां सा (बहु०). अञ्चित means 'adorned, graceful and not 'scattered' as अञ्चेः पूजायाम् (Pāṇ. 7. 2. 53) enjoins that √अञ्च् in the sense of worship does not drop its nasal before weak termination. **स्वमुकुटव्याविद्धसंवर्तिका**—स्वाश्च ते मुकुटा इति स्वमुकुटाः (कर्म०), व्याविद्धाश्च ताः संवर्तिका इति व्याविद्धसंवर्तिकाः (कर्म०), स्वमुकुटा एव व्याविद्धसंवर्तिका यस्यां सा (बहु०). Here स्व refers to the kings slain in battle; व्याविद्ध—वि+आ+√व्यध् 'to pierce' +क्त 'budded'; संवर्तिका—संवर्तते इति; सम्+√वृत् 'to exist'+इन् (=संवर्ति) +कन् (a suffix effecting no change in the meanings of a base)+टाप् (feminine affix).

वीर्यादित्यविबोधिता—वीर्यमेव आदित्य इति वीर्यादित्यः (कर्म०) तेन विबोधिता (तत्पु०); विबोधित—वि+√बुध् (Caus.)+क्त. **नाराचनालोन्नता**—नाराचा एव नालाः इति नाराचनालाः (कर्म०) तैः उन्नता (तत्पु०), heightened by the arrow-like stalks; उन्नत—उत्+√नम्+क्त. **अभीतैः**—न भीतैः (नञ्), fearless or अभितः इतैः=इतस्ततः पतितैः, scattered all round. **निष्कम्पा**—कम्पान्निर्गता (devoid of tremour, *i. e.* motionless or steady). It implies 'the earth'. **रचिता**—it is used in Pass. voice. Its Active form would be—राज्ञामभीतानि मुखानि निष्कम्पां सत्त्वोद्वर्तितनेत्रषट्पदगणां......स्थलपद्मिनीमिव रचितवन्तः ।

Trans. On battlefield, the earth, on account of the fearless faces of kings, appears to have been changed into

द्वितीयः—ईदृशानामपि क्षत्रियाणां मृत्युः प्रभवति। न शक्यं खलु विषमस्थैः पुरुषैः राजबलाधानं कर्तुम्।

a lotus of the land—where swarms of black bees are represented by the naturally bright eyes (of the kings), heaps of leaves are their dark red lips, graceful filaments are their knitted brows and sprouting shoots are their diadems—which appears to have been roused (or blown up) by the sun of (kings') heroism and heightened (or raised) by the arrow-like stalks. [13]

ईदृशानामिति। प्रभवति=समर्थो भवति—prevails over; प्र being prefixed to √भू 'to be' its meanings have changed.

उपसर्गेण धात्वर्थो बलादन्यत्र नीयते।
प्रहाराहारसंहारविहारपरिहारवत्॥

As a rule प्र+√भू governs the Genitive of its object (अधिगर्थदयेशां कर्मणि Pan. 2. 3. 52) and therefore क्षत्रियाणां Gen. pl. has been used.

Second. Death prevails over even such like warriors.

न शक्यमिति। विषमस्थैः पुरुषैः राजबलाधानं कर्तुं न शक्यं खलु। **कर्तुम्**—√कृ+तुम्, infinitive. **विषमस्थैः**—विषमे तिष्ठतीति तैः; विषम+√स्था+क (सुपि स्थः Pan. 3. 2. 4), one in trouble, brought into difficulties, involved in intricacies, unfortunate or reduced to miserable condition. विषम—विगतो विरुद्धो वा समः intricacy or perplexity, स of सम is changed into ष (सुविनिर्दुर्भ्यः सुपिसूतिसमाः Pan. 8. 3. 88).

राजबलाधानम्—राज्ञां बलमिति राजबलं तस्याधानम्. In this compound the words बल and आधान have various meanings as given below; and thus this passage is rendered ambiguous. बल has various meanings:—

"बलं गन्धरसे रूपे स्थामनि स्थौल्यसैन्ययोः" इत्यादि मेदिनी

i.e., myrrh, appearance, power, valour, authority, dignity, bulkiness, army, forces or troops etc., आधानम्—आ+√धा+ल्युट् (अन); √धा=धारणपोषणयोः दाने च, means 'support, assumption, claim, control, application, implantation etc'. Thus the sentence can be translated as follows:—

तृतीय —किं रे प्रभवति क्षत्रियाणामि

प्रथमः—कः संशयः ?

द्वितीयः—मा मा भवानेवम् ?

स्पृष्ट्वा खाण्डव-धूम-रञ्जित-गुणं संशप्तकोत्सादनं
स्वर्गाक्रन्दहरं निवात-कवच-प्राणोपहारं धनुः ।
पार्थेनाऽद्य बलान्महेश्वर-रण-क्षेपावशिष्टैः शरै-
र्दर्पोत्सिक्त-वशा नृपा रणमुखे मृत्योः प्रतिग्राहिताः ॥ १४ ॥

(i) It is impossible indeed for unfortunate men to exercise their regal authority.

(ii) Undoubtedly it is not possible for men involved in intricacies to implant (or regain) their (lost) dignity.

(iii) Men brought into difficulties cannot, indeed, claim kingly powers.

(iv) Men suffering from misfortunes cannot at all have a competent control over imperial forces.

(v) Unfortunate people (like sons of Pāṇḍu) cannot assume the appearance of a king.

(vi) Heroes, who are in a difficult position cannot use imperial powers (against death).

Taking the other reading राजबलादानम्, the passage can be interpreted as—

It is not an easy job for the sons of Pāṇḍu to cut up (or eradicate) the troops of their opponent king, *i. e*, Duryodhana.

आदानम्—आ+√दो (दा) 'to cut up' +ल्युट् (अन). In case आदान is derived from √दा 'to give' the translation will be practically the same as given above taking the reading आधानम्.

किमिति । प्रभवति=अधिकरोति—prevails over.

Third. Does it prevail over warriors ?

First. No doubt, it does.

Second. Nay, do not say so.

अन्वयः–अद्य रणमुखे पार्थेन खाण्डवधूमरञ्जितगुणं, संशप्तकोत्सादनं, स्वर्गाक्रन्दहरं, निवातकवचप्राणोपहारं धनुः स्पृष्ट्वा महेश्वररणावशिष्टैः शरैः दर्पोत्सिक्तवशाः नृपाः बलात् मृत्योः प्रतिग्राहिताः ।

हिन्दी—आज ही समरभूमि में अर्जुन ने खाण्डव वन के धुएं से धूसरित हुई ज्यावाले, संशप्तकों (अथवा त्रैगर्तों) का नाश करने वाले और देवताओं का आर्तनाद हरने वाले तथा निवातकवच नामक राक्षसों के प्राणों की बलि लेने वाले धनुष को ग्रहण कर शिवजी के साथ हुए युद्ध से बचे तीरों के द्वारा गर्वोद्धत राजाओं को बलात् मौत के घाट उतारा है।

Glossary. **पार्थ**=son of Pṛthā, *i. e.*, Arjuna. **रञ्जित**—tinged. **गुण**=ज्या—a bow-string. **उत्सादन**=नाशकः—agent of annihilation, destruction. **स्वर्ग**=देवः—a god (see notes) or नाकलोकः—heaven. **आक्रन्द**=क्रन्दनम्, रुदनम्—a cry of distress, or weeping, lamentation. **उपहार**=उपायनं, बलिः—a present. **महेश्वर**=शिवः— Lord Śiva. **दर्प**=गर्वः—vanity. **उत्सिक्तम्**=उत्सेकः, उद्दण्डता—arrogance, haughtiness or आधिक्यम्—excess. **बलात्**=प्रसह्य—perforce, forcibly. **प्रतिग्राहित**=समर्पितः—offered, introduced.

Notes. **पार्थ**—पृथायाः अपत्यं पुमान्; पृथा+अण् (तस्यापत्यम् Pāṇ. 4. 1.92), metronymic of Arjuna. **खाण्डवधूमरञ्जितगुणम्**–खाण्डवस्य धूम इति खाण्डवधूमः (तत्पु०) तेन रञ्जितो गुणो यस्यास्तत् (बहु०); गुण–'a bow-string'. This compound among others modifies धनुः and reflects on the mythical event that Arjuna assisted Fire in consuming the Khāṇḍava forest and the latter rewarded him with Gāṇḍīva. **संशप्तकोत्सादनम्**—संशप्तकानाम् उत्सादनम् (तत्पु०); संशप्तकः—सम्यक् शप्तमङ्गीकारो यस्य सः–कप्, a warrior sworn never to recede from a contest, *i. e.*, a picked warrior.

समयात् कुलाचारात् शपथाद्वा संग्रामादनिवर्त्तिनोऽपराङ्मुखा अपलायमानाश्चाक्रोशन्ति ते **संशप्तकाः**। (शब्दकल्पद्रुमकोषः)

Sanśaptakas are said to be the then-rulers of Trigarta countries (modern district of Jullunder) in North-West of India. Arjuna successfully raged a fight against them. The event relating to the slaughter of Sanśaptakas is narrated in Droṇa Parva of Mahābhārata.

उत्सादन–उत्सादयति उत्साद्यतेऽनेन वेति; उत्+√सद् 'to go'+ल्युट्; Here the change in meanings of the root with उत् is remarkable. **स्वर्गाक्रन्दहरम्**–स्वर्गे यः (देवानाम्) आक्रन्दः तस्य हरम् (तत्पु०) or स्वर्गा-

क्रन्दं हरतीति (उपपद०): √हृ+अच् (हरतेरनुद्यमने ऽच् Pan. 3. 2. 9), that which removes the cry of the gods in heaven or स्वर्गे यः (देवानाम्) आक्रन्दः (=दानवैः सह युद्धम्) तत्र हरम् (दानवानां नाशकरम्), as such आक्रन्द would signify a pitched battle (between the gods and the demons)—

आक्रन्दः क्रन्दने ह्वाने मित्रदारुणयुद्धयोः ।

and हर would indicate "destroyer (of demons)"

हरो नाशकहृद्योः । वैश्वानरेऽपि

i. e., that which overthrew the demons in their fight with the gods.

निवातकवचप्राणोपहारम्—निवातकवचानां प्राणा इति निवातकवचप्राणाः (तत्पु०) त एव उपहारो यस्य तत् (बहु०); निवातकवचाः—निवाताः (निरुद्धो निवृत्तो वा वातो येभ्यस्तादृशाः) कवचा येषां ते, *i. e.*, clad in strong armours. It is a special class of semi-gods (यक्ष) employed in guarding Kubera's treasures. **महेश्वररणशेषावशिष्टैः**—महेश्वरेण सह यो रणस्तस्मिन् क्षेपादवशिष्टैः (तत्पु०) left after the use (discharge) in Arjuna's fight with Śiva. It qualifies शरैः. Here a contest between Śiva and Arjuna is referred to. It is said that once Indra advised Arjuna to practice austerities to propitiate Siva for winning the celestial weapons required to overcome invincibility of Bhīṣma and Droṇa in the battle. Arjuna thus devoted himself to severest asceticism and this filled the sages with so great a fear that they went to Siva and prayed him to make Arjuna desist from his penances. Then ensued a fight between Siva and Arjuna. Siva appeard in the guise of a wild-hunter or Kirāta. This incident is the subject of 'Kirātārjunīyam' a Mahākāvya by Bhāravi.

दर्पोत्सिक्तवशाः–दर्पश्चोत्सिक्तश्चेति दर्पोत्सिक्ते (द्वन्द्व०) or दर्पस्योत्सिक्तमिति दर्पोत्सिक्तम् (तत्पु०) तयोः तस्य वा वशाः (तत्पु०). 'In the former case उत्सिक्त means उद्दण्डता 'arrogance' or धृष्टता 'insolence' while in the latter it signifies 'abundance or excess'. **प्रतिग्राहिताः**= समर्पिताः; प्रति+ग्रह् (Caus.)+क्त. The idea is that Arjuna and not Death has a full control over these warriors.

Metre is शार्दूलविक्रीडित.

सर्वे—अये ! शब्दः ।

किं मेघा निनदन्ति वज्र-पतनैश्चूर्णीकृताः पर्वता
निर्घातैस्तुमुल-स्वन-प्रतिभयैः किं दार्यते वा मही ?
किं मुञ्चत्यनिलावधूत-चपल-क्षुब्धोर्मि मालाकुलं
शब्दं मन्दर-कन्दरोदर-दरीः संहत्य वा सागरः ? १५ ॥

Trans. It is only today that in the van of battle Arjuna, having taken up in his hands a bow—that has a string tinged by the smoke of the Khāṇḍava forest, that annihilated the rulers of Trigarta country, pacified the distressful cry of the gods in heaven and accepted the present comprising of the lives of demigods accourted in strong mails (or called Nivāta Kavacha)—has forcibly introduced the haughty and arrogant kings to death with shafts left after the use in fights with Lord Siva. [14]

अय इति ।

All—Aha, a sound.

अन्वयः– किं मेघाः निनदन्ति ? किं वज्रपतनैः पर्वताः चूर्णीकृताः ? किं वा तुमुल-स्वन प्रतिभयैः निर्घातैः मही दार्यते ? किं वा सागरः मन्दर-कन्दरोदर-दरीः संहत्य अनिलावधूत-चपल-क्षुब्धोर्मि-मालाकुलं शब्दं मुञ्चति ?

हिन्दी—क्या बादल गर्ज रहे हैं ? अथवा विद्युत्पात से पहाड़ चिकनाचूर हो रहे हैं ? क्या घोर ध्वनि के कारण भयानक रूप धारण किये भूकम्पों (अथवा तूफ़ानों) से पृथिवी फट रही है ? या समुद्र ही मन्दराचल की घाटियों में स्थित गुफ़ाओं से टकरा कर वायु द्वारा उत्कम्पमान तरङ्गों के कारण इतना ऊंचा कोलाहल कर रहा है ?

Glossary. **निनन्दन्ति=उच्चैः शब्दं कुर्वन्ति**—thunder, roar. **वज्रपतन=विद्युत्पातः**—the fall or strike of a thunder-bolt. **चूर्णीकृत=पिष्टः**—powdered, crushed. **तुमुलस्वन=कोलाहलः**—tumult, war-cry. **प्रतिभय=भयङ्करः**—fierce. **निर्घात=परस्पराघातेन समुत्पन्नो घोरनिर्घोषो वायुः**–a hurricane or **भूकम्पः**—earth-quake. **दार्यते**—is being rent or torn assunder. **कन्दर**—valley. **उदरम्=मध्यभागः**—interior. **दरी=गुहा**—a cave. **संहत्य**—having struck, dashed against. **अनिल=वायुः**—wind. **अवधूत=कम्पितः**—shaken, agitated. **चपल**—tremulous. **क्षुब्ध=क्षोभं गतः**—

lashed into fury. ऊर्मि=तरङ्गः—a wave, surge, billow. आकुल—confused, tumultuous. मुञ्चति—produces.

Notes. किम् is used as an indeclinable and expresses doubt. **मेघाः**—मेहन्ति जलेन भूमि सिञ्चन्तीति (√मिह् 'to wet'+घञ्; ह is substituted by घ vide न्यङ्क्वादीनाञ्च Pan.7.3.53). **वज्रपतनैः**—वज्रस्य पतनैः, (तत्पु०). **चूर्णीकृताः**—अचूर्णाः चूर्णाः सम्पद्यमानाः कृता, *i.e.*, reduced to dust or powder which they were not before. **तुमुलस्वनप्रतिभयैः**—तुमुलेन (व्याकुलेन) स्वनेन हेतुना प्रतिभयैः (तत्पु०) or तुमुलस्य (रणस्य) स्वना इति तुमुलस्वनाः (तत्पु०) तैरिव प्रतिभयैः (कर्म०); तुमुल means व्याकुल (indistinct) or रण (war) " तुमुलं व्याकुले रणे". **निर्घातैः**—निः+√हन्+घञ् (अ); ह of हन् is changed into घ by होहन्तेर्ञ्णिन्नेषु (Pan 7. 3. 54) and न् into त् by हनस्तोऽचिण्णलोः (Pan. 7. 3. 32). निर्घात signifies a whirl-wind, hurricane or noise of contesting winds. It is defined as follows:—

वायुना निहतो वायुर्गगनाच्च पतत्यधः ।
प्रचण्डघोरनिर्घोषो **निर्घात** इति कथ्यते ॥

दार्यते—from √दॄ to 'tear' (passive). In Active voice the reading would be—किं वा तुमुलस्वनप्रतिभया निर्घाता महीं दारयन्ति. सागरः—सागरस्यायम् ; सगर+अण् (तस्येदम् Pan. 4. 3. 120). **मन्दरकन्दरोदरदरीः**—मन्दरस्य (तदाख्यस्य पर्वतस्य) कन्दराणामुदरे याः दर्यः ताः (Acc. pl.), the words कन्दर and दरी though synonyms to each other may denote here 'a valley' and 'cave' respectively to avoid superfluous repetition. Mandara is a mountain and according to mythology it was used by the gods and demons as a churning stick when they churned the ocean for nector. **संहत्य**—सम्+हन्+क्त्वा; क्त्वा enjoined in this case by समानकर्तृकयोः पूर्वकाले (Pan 3. 4. 21) is substituted by ल्यप् vide समासेऽनञ्पूर्वे क्त्वो ल्यप् (Pan 7. 1. 37). तुक् is inserted by ह्रस्वस्य पिति कृति तुक् (Pan 6. 1. 71) and न् of हन् is dropped vide अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिकलोपो झलि क्ङिति (Pan. 6. 4. 37); thus we have सम्+ह+त् (तुक्)+य (ल्यप्), and it is Indec. Past Participle. **अनिलावधूतचपलक्षुब्धोर्मिमालाकुलम्**—अनिलेनावधूता अत एव चपलाश्च क्षुब्धाश्च या ऊर्मयस्तासांमालाभिरा-

भवतु, पश्यामस्तावत् ।

(सर्वे परिक्रामन्ति)

प्रथमः—अये! एतत्खलु द्रौपदी-केश-धर्षणावमर्षितस्य पाण्डव-मध्यमस्य भीमसेनस्य भ्रातृ-शत-वध-क्रुद्धस्य महाराज-दुर्योधनस्य च द्वैपायन-हलायुध-कृष्ण-विदुर-प्रमुखानां कुरु-यदु-कुल-दैवतानां प्रत्यक्षं प्रवृत्तं गदा-युद्धम् ।

कुलम् (तत्पु०). It modifies शब्दम्. अनिलः—अनिति (प्राणिति जनः) अनेनेति; √अन् 'to breathe'+इलच्, that which helps mankind in breathing, *i.e.*, wind. क्षुब्ध – √क्षुभ् 'to disturb' √क्त; this is an irregular form (निपात) and usually it denotes 'a churning stick'.

cf. शोभैव मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना Śiśu. 2. 107.

Proper form of Past Participle is क्षुभित. Occasionally we have क्षुब्ध as the injunctions relating to irregular forms are not peremptorily binding (क्षुब्धो राजेति त्वागमशास्त्रस्यानित्यत्वात् Bhaṭṭoji Dīkṣita).

Trans. Is it that clouds are roaring or have the mountains been crushed by a charge of thunder-bolts ? Is the earth being torn asunder by the earth-quakes (or hurricanes) fierce on account of tumult (or frightening like war-cries) or is it the sea that, having struck against the caves situated amidst the valleys of Mandara mountain, is producing an up-roar rendered tumultuous by a multitude of tremulous and tossing waves lashed into fury ? [15]

भवत्विति । भवतु-√भू 'to be'—कामचारानुज्ञायां लोट्, here Imperative mood has been used to indicate free will. Here it means 'well'.

Trans. Well, let us see.

(All step round).

अय एतदिति । द्रौपदीकेशधर्षणावमर्षितस्य—द्रौपद्याः केशानां धर्षणेन अवमर्षितस्य (तत्पु०) qualifies भीमसेनस्य, केश—'hair', it may be taken here in the sense of वेणी (braided hair). संघर्षणम्=(सम्+घृष्+ल्युट्)=आकर्षः–forceful pulling. अवमर्षितः—अवमर्ष+इतच्

(तदस्य सञ्जातं तारकादिभ्य इतच् Pan. 5. 2. 36) or अव+√मृष्+क्त= जातामर्षः, क्रुद्धः 'enraged'. **पाण्डवमध्यमस्य**–पाण्डवेषु मध्यमस्य (तत्पु०), middle-born Pāṇḍava; this compound should not be expounded as पाण्डवानां मध्यमस्य as such the composition of constituents will be rendered implausible by न निर्धारणे Pāṇ. 2. 2. 10. It qualifies भीमसेनस्य. **भ्रातृशतवधक्रुद्धस्य**—भ्रातॄणां शतस्य वधेन क्रुद्धस्य (तत्पु०). **महाराजदुर्योधनस्य**—महाराजश्चासौ दुर्योधनस्तस्य (कर्म०), महाराजः–महाँश्चासौ राजा, महत्+राजन्+टच्. 'a sovereign, powerful monarch, an emperor.'

द्वैपायनहलायुधकृष्णविदुरप्रमुखानाम्-द्वैपायनश्च हलायुधश्च कृष्णश्च विदुरश्चेति द्वैपायनहलायुधकृष्णविदुराः (द्वन्द्व०) त एव प्रमुखाः येषां तेषाम् (बहु०); द्वैपायनः—द्वीपमेव अयनं (जन्मभूमिः) यस्य स द्वीपायनः (बहु०), द्वीपायन एव द्वैपायनः; द्वीपायन+अण् (प्रज्ञादिभ्यश्च Pāṇ. 5. 4. 38), 'one born in an island.' This is an epithet of the well-known sage Vedavyāsa. Cf. Mahābhārata (Ādi. 63 ch.):—

जज्ञे च यमुनाद्वीपे पाराशर्यः स वीर्यवान् ॥ ८४ ॥

....

न्यस्तो द्वीपे स यद्बालस्तस्माद् द्वैपायनः स्मृतः ॥ ८६ ॥

हलायुधः – हलमेव आयुधं यस्य सः (बहु०), 'one having plough for his weapon.' This is an epithet of Balarāma, the elder brother of Kṛṣṇa. प्रमुखः—a chief, guardian. **कुरुयदुकुलदैवतानाम्**-कुरवश्च यदवश्चेति कुरुयदवः (द्वन्द्व०) तेषां कुलस्य दैवतानाम्. **प्रत्यक्षम्**—अक्ष्णोः आभिमुख्ये (अव्ययी०), प्रति+अक्षि+अ (टच्), (प्रतिपरसमनुभ्योऽक्ष्णः Gaṇa. 5. 4. 107), 'before one's eyes or in the presence of'. **गदायुद्धम्**—गदया युद्धम् (तत्पु०), 'fight with a mace or club.'

First. Ah! here in the presence of respectable guardians of Kuru and Yadu races, like Vedavyāsa, Balarāma, Kṛṣṇa, Vidura and others, the fight with maces has begun between Bhīmasena—the middle-born Pāṇḍava, breathing fire and fury at the forceful pulling of Draupadi's braided hair—and the powerful monarch Duryodhana, enraged at the death of his hundred brothers.

द्वितीयः—

भीमस्योरसि तप्त-काञ्चन-शिला-पीने प्रतिस्फालिते
भिन्ने वासव-हस्ति-हस्त-कठिने दुर्योधनांसस्थले ।
अन्योऽन्यस्य भुज-द्वयान्तर-तटेष्वासज्यमानायुधे
यस्मिंश्चण्ड-गदाभिघात-जनितः शब्दः समुत्तिष्ठति ॥ १६ ॥

अन्वयः—भीमस्य तप्तकाञ्चनशिलापीने उरसि प्रतिस्फालिते, वासवहस्तिहस्तकठिने दुर्योधनांसस्थले (च) भिन्ने, अन्योऽन्यस्य भुजद्वयान्तरतटेष्वासज्यमानायुधे यस्मिन् (गदायुद्धे) चण्डगदाभिघातजनितः शब्दः समुत्तिष्ठति ।

हिन्दी—भीमसेन की तप्त सुवर्ण शिला के समान फैली हुई छाती चोटों से चूर हो चुकी है, (और) दुर्योधन के ऐरावत की सूण्ड के-से कठोर कन्धे टूट गए हैं। इस युद्ध में एक दूसरे की दोनों भुजाओं के पार्श्ववर्ती प्रदेश शस्त्रों से विद्ध हो रहे हैं और उनकी गदाओं के प्रचण्ड सङ्घर्ष का शब्द गूँज रहा है।

Glossary. **काञ्चनशिला**—a slab of gold. **पीन**=वृद्धिङ्गतः–fully grown, well-developed. **कठिन**=कठोरः—hard, firm. **उरस्**=वक्षस्—chest. **प्रतिस्फालित**=प्रत्याहतः—counterbuffed. **वासवहस्तिन्**=ऐरावतः–Indra's elephant called Airāvata. **हस्त**=शुण्डादण्डः—the trunk of an elephant. **अंसस्थल**=स्कन्धप्रदेशः–shoulder. **भिन्न**=भग्नः—disjointed, broken. **अन्तरतट**=पार्श्ववर्ती भागः–part surrounded by or by the side of. **आसज्यमान**=being stuck. **आयुध**=शस्त्रम्–a weapon. **चण्ड**=प्रचण्डः– hard, violent. **अभिघात**=प्रहारः–a blow, clash. **समुत्तिष्ठति**=समुत्पद्यते–springs up, gains intensity.

Notes. **तप्तकाञ्चनशिलापीने**—काञ्चनस्य शिला इति काञ्चनशिला (तत्पु०), तप्ता या काञ्चनशिला तद्वत् पीने (कर्म०). **वासवहस्तिहस्तकठिने**—वासवस्य हस्तिनः हस्तः इति वासवहस्तिहस्तः (तत्पु०) तद्वत् कठिने (कर्म०); हस्तिन्–हस्तः अस्ति अस्य इति; हस्त+इन् (हस्ताज्जातौ Pan. 5. 2. 133). **दुर्योधनांसस्थले**—अंसौ स्थलमिवेति अंसस्थलम् (कर्म०) or अंसयोः स्थलम् (तत्पु०) दुर्योधनस्य अंसस्थले (तत्पु०). The addition of words like स्थल and तट after स्कन्ध, अंस, and उरस् generally gives an idea of broadness of those limbs. **अन्योऽन्यस्य**–see p. 8. **भुजद्वयान्तरतटेषु**–भुजानां द्वयस्य अन्तरतटेषु (तत्पु०), the word अन्तरतट signifies 'chest, flanks, ribs etc.' **आसज्यमानायुधे**–आसज्यमानम्

तृतीयः—एष महाराजः,

शीर्षोत्कम्पन-वल्गमान-मुकुटः क्रोधाधिकाक्षाननः
स्थानाक्रामण-वामनीकृत-तनुः प्रत्यग्र-हस्तोच्छ्रयः ।
यस्यैषा रिपु-शोणितार्द्र-कलिला भात्यग्र-हस्ते गदा
कैलासस्य गिरेरिवाग्र-शिखरोद्भूता महेन्द्राशनिः ॥ १७ ॥

आयुधं यत्र तस्मिन् (बहु०). It qualifies 'यस्मिन् युद्धे' and may be taken in immediate succession to भुजद्वयान्तरतटेषु; आसज्यमान–आ+√सज् 'to cling to' + य (=यक् pass. aff.) +म् (मुक्) + आन (शानच्). आयुध which generally indicates 'a missile, weapon' may refer here to the maces wielded in the duel combat. चण्डगदाभिघातजनितः—चण्डैः गदयोः अभिघातैः जनितः (तत्पु०); चण्ड (चण्डयोः) may equally qualify गदयोः. **समुत्तिष्ठति**–उत्+स्था aught to be here Ātmanepada (vide उदोऽनूर्ध्वकर्मणि Pan. 1. 3. 24) but due to the absence of intentional effort on the part of "शब्द" Parasmaipada has been used as restricted (ईहायामेव Vār. on 1. 3. 24).

Second. Bhīma's chest well-developed as a slab of red-hot gold has been counterbuffed, (and) Duryodhana's shoulders firm as the trunk of Indra's elephant, are disjointed. Weapons stick beside their arms in this fight and there springs up a noise caused by the violent clash of maces. [16].

अन्वयः–(एष महाराजः) शीर्षोत्कम्पनवल्गमानमुकुटः क्रोधाधिकाक्षाननः स्थानाक्रामणवामनीकृततनुः प्रत्यग्रहस्तोच्छ्रयः (अस्ति) । यस्य अग्रहस्ते एषा रिपुशोणितार्द्रकलिला गदा कैलासस्य गिरेः अग्रशिखरोद्भूता महेन्द्राशनिः इव भाति ।

हिन्दी—यह महाराज हैं जिनका मुकुट सिर के हिलाव के कारण हिल रहा है, आँखें क्रोध के मारे फूल गई हैं, जो पैंतरा बदलने के लिए शरीर को समेट लेते हैं और प्रतिक्षण हाथों को ऊपर उठा लेते हैं ; जिनके दाहिने हाथ में शत्रु के रुधिर से सनी हुई यह गदा, कैलास पर्वत के ऊँचे शिखर से उत्पन्न बिजली के समान, प्रतीत हो रही है ।

Glossary. **उत्कम्पन**=उद्धननम्—tremour. **वल्गमान**=प्रस्खलत्—wavering. **अधिकाक्ष**=उद्वृत्तनेत्रः–with swollen or dilated eyes.

स्थानाक्रमण–assault from one's own place or पदावस्थितेः परिवर्तनम्—change of position, a shift in place. वामनीकृत=सङ्कोचितः— drawn in, contracted. प्रत्यग्र=नवीनः —recent. प्रतिपलम्—every moment, frequently. उच्छ्रय:=उन्नमनम् —lifting, raising. अग्रहस्त=प्रधानः (दक्षिणः) करः—right hand. रिपु=शत्रुः—enemy, opponent. शोणित=रुधिरम्–blood. आर्द्र=क्लिन्न=wet, besmeared. कलिल=आवृत—covered. अग्रशिखर=उन्नतं शृङ्गम्—lofty peak, topmost summit. उद्धृता=उत्थिता—thrown up. अशनि=विद्युत्—lightening, thunderbolt. भाति=प्रतीयते—looks.

Notes. शीर्षोत्कम्पनवल्गमानमुकुटः—शीर्षस्य उत्कम्पनेन (हेतुना) वल्गमानमिति शीर्षोत्कम्पनवल्गमानम् (तत्पु०) तादृशं मुकुटं यस्य सः (वहु०). क्रोधाधिकाक्षाननः—अधिके अक्षिणी यस्मिँस्तद् अधिकाक्षम् (वहु०), क्रोधेनाधिकाक्षमिति क्रोधाधिकाक्षम् (तत्पु०) तादृशमाननं यस्य सः (वहु०). स्थानाक्रमणवामनीकृततनुः—स्थानाक्रमणाय वामनीकृतेति स्थानाक्रमणवामनीकृता (तत्पु०) तादृशी तनुः यस्य सः (वहु०). वामनीकृत—वामन+च्वी+√कृ+क्त. See विषमीकृत on p. 7. प्रत्यग्रहस्तोच्छ्रयः—हस्तस्योच्छ्रयः इति हस्तोच्छ्रयः (तत्पु०) प्रत्यग्रं हस्तोच्छ्रयो यस्य सः (वहु०); अग्रेऽग्रे इति प्रत्यग्रम् (अव्ययी०) This construction is similar to that of प्रतिदिनम्. अग्र has the following meanings, but here it signifies पल (a measure of time probably a moment).

अग्रं पुरस्तादुपरि परिमाणे पलस्य च ।
आलम्बने समूहे च प्रान्ते च स्यान्नपुँसकम् ॥
अधिके च प्रधाने च प्रथमे चाभिधेयवत् । मेदिनी

Thus प्रत्यग्रम् means 'every moment, at intervals'. अग्रहस्ते—अग्रश्चासौ हस्तश्चेति तस्मिन् (कर्म०), अग्र preferably signifies प्रधान (*i. e.* chief) or right. Some commentators unmindful of the reference generally expound the compound in a routine way as हस्तस्याग्रम् इति हस्ताग्रम् or अग्रहस्तः. If it be षष्ठीतत्पुरुष, the form would be हस्ताग्रम्. Vāmana explains such formations by his Sūtra 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्'.

But अग्रहस्त preferably denotes here 'right hand' rather than 'fore-part of the hand'. रिपुशोणितार्द्रकलिला

प्रथमः—एष सम्प्रहाररुधिरसिक्ताङ्गस्तावद् दृश्यतां पाण्डवः ।

निर्भिन्नाग्रललाटवान्तरुधिरो भग्नांसकूटद्वयः
सान्द्रैर्निर्गलितैः प्रहाररुधिरैरार्द्रीकृतोरःस्थलः ।
भीमो भाति गदाभिघातरुधिरक्लिन्नावगाढव्रणः
शैलो मेरुरिव धातुसलिलासारोपदिग्धोपलः ॥ १८ ॥

[illegible]): [illegible] qualifies गदा.

[illegible]—[illegible] 'lofty' [illegible] ([illegible]) [illegible] ([illegible]). महेन्द्राशनिः—महेन्द्रस्य [illegible]. In the first line of this stanza Duryodhana [illegible] by tall stature—is aptly [illegible] to Mount Kailasa. His right hand frequently [illegible] the progress of the contest is compared to the lofty summit. His mace all covered with his opponents' blood and visible at intervals has a close resemblance with lightning.

Metre is शार्दूलविक्रीडित.

Third. Here is the emperor, whose crest is wavering due to the head's tremour, whose face has eyes dilated with anger, who has drawn in his body to effect a change in posture and who frequently raises up his hands. This mace in his right hand is thoroughly drenched with his enemy's blood and as such it looks like Indra's thunderbolt thrown up from the topmost summit of the Mount Kailasa. [17]

एष इति । सम्प्रहाररुधिरसिक्ताङ्गः—सम्प्रहारैः जनितं यद् रुधिरं तेन सिक्तानि सम्प्रहाररुधिरसिक्तानि (तत्पु०), तद्विधानि अङ्गानि यस्य सः (बहु०). सम्प्रहार—सम्+प्र+√हृ+घञ्='a blow'. तावत्—'first' or 'indeed'. It makes the expression a bit emphatical.

First. Look at the Pandava, indeed, with limbs besmeared with blood produced by blows.

अन्वयः—एष निर्भिन्नाग्रललाटवान्तरुधिरः भग्नांसकूटद्वयः, सान्द्रैः निर्गलितैः प्रहाररुधिरैरार्द्रीकृतोरःस्थलः, गदाभिघातरुधिरक्लिन्नावगाढव्रणः भीमः धातुसलिलासारोपदिग्धोपलः मेरुः शैलः इव भाति ।

हिन्दी—भीमसेन के फटे हुए उन्नत मस्तक से रक्त बह रहा है, नगर-द्वार

के समान विशाल (अथवा हथौड़े के समान दृढ) दोनों कन्धे टूट गए हैं, इस की छाती बहते हुए प्रहार-जनित गाढ़े रुधिर में सनी हुई है, इसके गहरे घाव गदा की चोटों से उत्पन्न रुधिर से लथपथ हो रहे हैं। इस अवस्था में भीमसेन उस मेरु पर्वत के समान दिखाई देता है जिस पर पत्थर धातु-मिश्रित जल की धारा से लिपे हों।

Glossary.—**निर्भिन्न**=स्फुटितम्—torn open, wounded. **अग्रललाटम्**=उन्नतं मस्तकम्—prominent forehead. **वान्त**=निर्गलितः—poured out. **अंस**=स्कन्धः–the shoulder. **कूट**=पुरद्वारम्–city-gate or अयोघनः—a hammer. **सान्द्र**=निबिडः–dense, thick. **प्रहार**=अभिघातः–a blow. **अवगाढ**= सम्मृत, स्नात—bathed in, immersed in or गम्भीर—deep. **धातु**–mineral or गैरिकम्—red chalk सलिल=जलम्—water. **आसार**=धारासम्पातः–flood, current. **उपदिग्ध**=लिप्तम्—covered, besmeared. **उपल**=पाषाणः—a stone, rock, boulder. **शैल**=पर्वतः—a mountain.

Notes. **निर्भिन्नाग्रललाटवान्तरुधिरः**—निर्भिन्नमग्रं यस्य तत् निर्भिन्नाग्रम् (बहु०) तादृशो ललाटाद् वान्तं रुधिरं यस्य सः (बहु०). वान्त—√वम् 'to vomit, pour out' +क्त. **भग्नांसकूटद्वयः**—अंसौ कूटौ इव or अंसौ एव कूटौ इति अंसकूटौ (कर्म०) तयोः द्वयमिति अंसकूटद्वयम् (तत्पु०) भग्नम् अंसकूटद्वयं यस्य सः (बहु०). The word कूट has various meanings, e. g.,

कूटं पूर्द्वारयन्त्रयोः।
मायादम्भाद्रिशृङ्गेषु सीराङ्गेऽनृततुच्छयोः॥
निश्चलेऽयोघने राशौ················। हैमः

and signifies here (i) पूर्द्वार—city-gate, to show ampleness of shoulder or (2) अयोघन–a mallet, hammer (to indicate strength). Some commentators have taken this word here in the sense of अद्रिशृङ्ग 'summit of a mountain' which is symbolical for height, thus height of shoulders gives an idea of Bhīma's huge size. **प्रहाररुधिरैः**—प्रहारैः (प्रहाराणां वा) जनितं यद् रुधिरं तैः (मध्यमपदलोपी तत्पु०); plural number of रुधिर shows division of blood caused by its flow in different streams. **आर्द्रीकृतोरःस्थलः**—आर्द्रीकृतम् उरःस्थलं यस्य सः (बहु०). **गदाभिघातरुधिरक्लिन्नावगाढव्रणः**—गदायाः अभिघातैः जनितेन रुधिरेण क्लिन्नाश्च ते अवगाढाश्चेति गदाभिघातरुधिरक्लिन्नावगाढाः

द्वितीयः—

भीमां गदां क्षिपति गर्जति वल्गमानः
शीघ्रं भुजं हरति तस्य कृतं भिनत्ति ।
चारीं गतिं प्रचरति प्रहरत्यभीक्ष्णं
संशिक्षितो नरपतिर्बलवांस्तु भीमः ॥ १६ ॥

(तत्पु०) तादृशो व्रणाः यस्य सः (बहु०), as such अवगाढ signifies 'immersed in or bathed in i. e. completely wet, the sense is rendered emphatical by the क्लिन्न. Taking अवगाढ in the sense of गाढ 'deep' this compound may be dissolved as—अवगाढाश्च ते व्रणाः इति अवगाढव्रणाः (कर्म०) गदायाः अभिघातैः जनितेन रुधिरेण क्लिन्नाः इति गदाभिघातरुधिरक्लिन्नाः (तत्पु०) तादृशोऽवगाढव्रणाः यस्य सः (बहु०). अवगाढ—अव √गाह् 'to dive into, bathe in' + क्त; the alternative form is अवगाहित. **धातुसलिलासारोपदिग्धोपलः**-धातुना मिश्रितस्य सलिलस्य आसारैः उपदिग्धाः इति धातुसलिलासारोपदिग्धाः (तत्पु०) तादृशः उपलाः यस्य सः (बहु०), it qualifies शैलः. धातु here refers to red chalk or mineral of red colour found in mountains. उपदिग्ध—उप+ √दिह् 'to anoint'+क्त. **शैल**—शिलाः सन्ति अस्येति; शिला+अण् (तस्येदम् Pāṇ. 4. 3. 120).

In this stanza Bhīma, all wet with blood, is compared in appearance to Meru covered with streams of red mineral.

Metre is शार्दूलविक्रीडित.

Trans. Bhīma's prominent forehead being wounded has begun to bleed. Both of his shoulders broad like city-gates (or strong as hammers) are broken. His chest is soaked with thick gore pouring out as a result of blows. His deep cuts are wet with (or immersed in) the blood caused by the strokes of maces. Thus he looks like Meru mountain with its boulders besmeared with the current of fluid red chalk. [18]

अन्वयः—नरपतिः संशिक्षितः (अस्ति यतः असौ) भीमां गदां क्षिपति, वल्गमानः गर्जति, भुजं शीघ्रं हरति, तस्य कृतं भिनत्ति, चारीं गतिं प्रचरति, अभीक्ष्णं प्रहरति; भीमः तु बलवान् (अस्ति) ।

हिन्दी—महाराज दुर्योधन (गदायुद्ध में) बहुत निपुण हैं, क्योंकि वे भयङ्कर

तृतीयः—एष वृकोदरः,

शिरसि गुरु-निखात-स्रस्त-रक्तार्द्र-गात्रो
धरणिधर-निकाशः संयुगेष्वप्रमेयः ।
प्रविशति गिरिराजो मेदिनीं वज्रदग्धः
शिथिल-विसृत-धातुर्हेमकूटो यथाद्रिः ॥ २० ॥

गदा को चलाते, उछलते हुए सिंहनाद करते, भुजा को खींच लेते, उसके (भीम के) प्रयत्न को निष्फल करते, एक पाँव आगे किए कूदते और निरन्तर प्रहार करते जाते हैं। परन्तु भीमसेन (उनकी अपेक्षा अधिक) बलवान् है।

Glossary. संशिक्षित—well-trained, well-versed (in the art of mace fight). भीमा=भयङ्करी—terrible. क्षिपति=पातयति-throws, strikes. वल्गमान=कूर्दमानः—jumping. कृतम्=व्यापारः—effort. भिनत्ति=निष्फलं करोति—undoes, renders futile or नाशयति—frustrates. चारी गति—a specific movement in dance. अभीक्ष्णम्=सततम्–continuously or निरन्तरम्–unremittedly, without break. तु=परम्—but, on the other hand.

Notes. कृतम्–usually past part. (क्त) is added at the end of roots and denotes action done in the past, but here it indicates a noun. Thus कृतम् means here 'effort'. बलवान्—बलमस्ति अस्य; बल+मतुप् (बलादिभ्यो मतुबन्यतरस्याम् Pan. 5. 2. 136). The other form is बलिन्. Warlike activities of Duryodhana are described in this verse.

Metre is वसन्ततिलका.

Second. The king (Duryodhana) is well-trained in as-much as he strikes the terrible mace, roars as he jumps briskly, takes off his arm rapidly, frustrates his opponents' efforts, ramps with dancing steps and strikes unremittedly. Bhīma is, on the other hand, stronger than he. [19]

अन्वयः—धरणिधरनिकाशः, संयुगेषु अप्रमेयः (एष वृकोदरः) शिरसि गुरुनिखातस्रस्तरक्तार्द्रगात्रः (सन्) वज्रदग्धः शिथिलविसृतधातुः गिरिराजः हेमकूटः अद्रिः यथा मेदिनीं प्रविशति।

हिन्दी—यह भीमसेन जो पर्वत के समान विशाल और युद्ध करने में अद्वितीय था अब सिर के गहरे घावों से बहते हुए रुधिर से भीगे हुए शरीरवाला होकर पृथिवी पर गिरने लगा है, मानो विद्युत् से दग्ध (नष्ट-भ्रष्ट) पर्वतराज मेरु खनिजों के फटने और बिखर जाने पर जमीन में धसने लगा हो।

Glossary. **धरणिधर**=पर्वतः—a mountain. **निकाश**=तुल्यः, सदृशः, resembling. **संयुग**=सङ्ग्रामः, युद्धम्–fight, battle. **अप्रमेय**=अद्वितीयः—matchless, peerless. **गुरु**=गम्भीर—deep. **निखात**=गाढो व्रणः–a deep wound, cut, lit. dug in. **स्रस्त**=निर्गत—poured out, *i. e.*, flowing. **गात्र**=शरीरम्–the body or अङ्गम्–a limb. **वज्र**=(m. n.) अशनि (m. f.)–a thunderbolt, lightning. **दग्ध**=burnt, *i.e.*, smashed, completely destroyed. **शिथिल**=त्रुटितसन्धिः—void of compacture. **विसृत**=पृथग्भूत—diffused, disseminated. **धातु**–minerel. **हेमकूट**— having golden peaks, i. e., Meru. **अद्रि**–a mountain. **मेदिनी**=भूमिः—the earth.

Notes. **धरणिधरनिकाशः**–धरणिधरेण निकाशः (तत्पु०), this adjective reflects on Bhīma's firmness in fight or capability of enduring his enemy's blows. **धरणिधरः—धरणेः धरः** (√धृ 'to hold'+अच्), **धरणि**—धरति धारयति वा विविधानि मनुष्यपशुवृक्षादिवस्तूनीति (√धृ 'to hold, support' +अनि) 'the earth'; धरणी is also correct. **निकाशः**—नितरां काशते; नि+√काश् 'to shine' +घञ् 'similar'. **अप्रमेय**=न प्रमेयः (नञ्), प्रमेयः–प्रमातुं योग्यः; प्र+√मा 'to compare with' +यत्, insertion of ई before यत् is also admissible (ईद्यति Pan. 6. 4. 65). Other formations of the type are हेय, देय, पेय and गेय etc. **एष वृकोदरः**–this, as shown in the prose-order, has been taken with this verse.

गुरुनिखातस्रस्तरक्तार्द्रगात्रः–गुरुभ्यो निखातेभ्यः स्रस्तमिति गुरुनिखातस्रस्तम् (तत्पु०) तादृशं रक्तमिति गुरुनिखातस्रस्तरक्तम् (कर्म०) तेन आर्द्राणि गात्राणि (शरीराङ्गानि 'limbs') आर्द्रं गात्रं (शरीरम् 'the body') वा यस्य सः (बहु०); the word शिरसि foregoing to this compound would have been found a component part of it, but separate usages are permissible where connection of such parts can be followed easily. **निखात**–नि+√खन् 'to dig' +क्त. The addition of P. P. Prtc. here has the sense of an abstract noun and thus it indicates 'a deep wound.' **वज्रदग्धः**–वज्रेण दग्धः (तत्पु०); दग्ध (√दह् 'to burn' +क्त). Literally दग्ध means 'burnt' but secondarily it signifies ध्वस्त 'completly destroyed' or भस्मसात्कृत 'reduced to ashes'. **शिथिलविसृतधातुः**=शिथिलाः अत एव विसृताः धातवः (गैरिकादयः

एष गाढप्रहारशिथिलीकृताङ्गं निपतन्तं भीमसेनं दृष्ट्वा—
एकाग्राङ्गुलिधारितोन्नतमुखो व्यासः स्थितो विस्मितः
द्वितीयः—दैन्यं याति युधिष्ठिरोऽत्र विदुरो बाष्पाकुलाक्षः स्थितः।
तृतीयः—स्पृष्टं गाण्डिवमर्जुनेन गगनं कृष्णः समुद्वीक्षते
सर्वे—शिष्यप्रीतितया हलं भ्रमयते रामो रणप्रेक्षकः ॥ २१ ॥

'red chalk and other minerals') यस्य सः (बहु०). Both these adjectives qualify गिरिराज. **गिरिराजः**=गिरीणां राजा (तत्पु०) गिरि+राजन्+टच्. **हेमकूटः**=हेम्नः (सुवर्णस्य) कूटानि (शृङ्गाणि) यस्य सः (बहु०); it qualifies अद्रिः and is an attributive epithet of Meru—a fabulous mountain round which all the planets are said to revolve and which is believed to consist of gold and gems. **प्रविशति**—literally it means 'enters' but here it appears to have been used to indicate 'falls or sinks', for verbs are generally apt to change their meanings with the change of reference (धातूनामनेकार्थत्वात्).

Metre is मालिनी.

Third. Bhīma, huge like a mountain and peerless in battles, has now got his body besmeared with blood flowing from deep cuts on his head. He is sinking on the earth like Meru, the king of mountains, burnt by a thunderbolt and whose minerals have lost compacture and got diffused.

[20]

एष इति । गाढप्रहारशिथिलीकृताङ्गम्-गाढाः 'lit. deep, sharp' च ते प्रहाराः (कर्म०), तैः शिथिलीकृतानि (अशिथिलानि शिथिलानि सम्पद्यमानानि कृतानि) अङ्गानि यस्य तम् (बहु०). It qualifies भीमसेनम्. This sentence is, however, closely connected with the following stanza.

Trans. Seeing that Bhīma is falling and his limbs are weakened by the sharp blows—

अन्वयः—व्यासः एकाग्राङ्गुलिधारितोन्नतमुखः विस्मितः स्थितः, युधिष्ठिरः अत्र दैन्यं याति, विदुरः बाष्पाकुलाक्षः स्थितः, अर्जुनेन गाण्डिवं स्पृष्टम्, कृष्णः गगनं समुद्वीक्षते, रणप्रेक्षकः रामः शिष्यप्रीतितया हलं भ्रमयते ।

हिन्दी—विचार-मग्न व्यास जी अंगुलि से मुँह को थामे और मुँह को ऊँचा किए विस्मित खड़े हैं। युधिष्ठिर निराश हो रहे हैं। विदुर जी की आँखें आँसुओं से डबडबा रही हैं। अर्जुन ने (मारे क्रोध के) गाण्डीव को उठा लिया है। श्रीकृष्ण आकाश की ओर ऊपर देख रहे हैं और युद्ध को देखकर बलराम जी शिष्य (=दुर्योधन) पर प्रसन्न होकर हल को घुमा रहे हैं।

Glossary. **एकाग्र**=एकविचारमग्नः-thoughtful. **उन्नत**=उद्ग्रम्-upturned. **दैन्यम्**=दीनभावं, नैराश्यम्—disappointment. **बाष्पाकुल**=अश्रुपूर्णः-filled with or dimmed (व्याकुल) with tears. **गगनम्**=आकाशः—the sky. **प्रेक्षक**=दर्शकः—a spectator. **भ्रमयते**=घूर्णयति—brandishes.

Notes. **एकाग्राङ्गुलिधारितोन्नतमुखः**=एकाग्रश्चासौ अङ्गुलिधारितोन्नतमुखः (कर्म०). एकाग्रः—एकस्मिन् अग्रं यस्य सः (बहु०), with his face turned towards one object (i. e. Bhīma); intently looking at an object, hence in a thoughtful mood. अङ्गुलिधारितोन्नतमुखः—अङ्गुल्या धारितम् अत एव उन्नतं मुखं यस्य सः (बहु०). This compound may be expounded in a different way as well, i. e., (i) अग्रा+प्रधाना 'the first' चासौ अङ्गुलिरिति अग्राङ्गुलिः (कर्म०) or अङ्गुलेः अग्रम् 'the tip of a finger' (तत्पु०). अग्र has been prefixed to अङ्गुलि and this irregularity may be justified in the same manner as राजदन्त. एका चासौ अग्राङ्गुलिरिति एकाग्राङ्गुलिः (कर्म०) तया धारितमत एवोन्नतं मुखं यस्य सः (बहु०). Its meaning would be as follows—

His face rests on the tip of his one finger, (or taking अग्र=प्रधान 'first' his face rests on his only first finger) and is upturned.

विस्मित-Bhīma, being stouter than Duryodhana, was expected to get the better of his opponent, but the result being contrary, Vyasa's hopes were frustrated. Failure on the part of Bhīma excited a sense of wonder in him. **दैन्यम्**=दीनस्य भावः (दीन+ष्यञ्). **बाष्पाकुलाक्षः**=बाष्पैः आकुले इति बाष्पाकुले (तत्पु०) तादृशी अक्षिणी यस्य सः. It shows how much was Vidura moved to see Bhīma's miserable condition. **स्पृष्ट**-√स्पृश् 'to touch' +क्त. Arjuna's taking bow in his hands exhibits excitement of wrath.

रणप्रेक्षकः=रणस्य प्रेक्षकः (तत्पु०). प्रेक्षकः-प्रेक्षत इति; प्र+√ईक्ष्

प्रथमः—एष महाराजः

वीर्यालयो विविधरत्नविचित्रमौलि-
युक्तोऽभिमानविनयद्युतिसाहसैश्च ।
वाक्यं वदत्युपहसन्नतु भीम! दीनं
वीरो निहन्ति समरेषु भयं त्यजेति ॥ २२ ॥

'to see'+वुञ् (अक). रामः—It refers here, to Balarāma (नामैकदेश-ग्रहणे, नाममात्रग्रहणम्). शिष्यप्रीतितया=शिष्ये प्रीतिर्यस्य सः शिष्यप्रीतिः (बहु०) तस्या भावः शिष्यप्रीतिता तया, Instr. sing.; शिष्यप्रीति+तल् (तस्य भावस्त्वतलौ Pāṇ. 5. 1. 119). भ्रमयते—caus. √भ्रम् 'to move'. Metre is शार्दूलविक्रीडित.

Trans. Vyāsa stands astounded in a thoughtful mood, while his face is upturned and rests on a finger. Yudhiṣṭhira feels disappointment. Vidura's eyes are dimmed with tears. Arjuna has taken up the Gāṇḍīva bow. Kṛṣṇa is looking up at the sky. Balarāma, a spectator of the fight, out of love for his pupil (i. e. Duryodhana) is brandishing the plough. [21]

अन्वयः—वीर्यालयः, विविधरत्नविचित्रमौलिः, अभिमानविनयद्युति-साहसैः च युक्तः (एष महाराजः) उपहसन् वाक्यं वदति, "भीम! वीरः तु समरेषु दीनं न निहन्ति, इति भयं त्यज ।"

हिन्दी—ये बलशाली, अनेक प्रकार के रत्नों से जटित मुकुट वाले तथा आत्मगौरव, विनय, तेज एवं साहस से पूर्ण महाराज दुर्योधन यह वाक्य उपहासपूर्वक कह रहे हैं, "हे भीम! वीर पुरुष दुःखित (अथवा निस्सहाय) को युद्धभूमि में नहीं मारा करता, अतः तू भय छोड़ दे ।"

Glossary. **वीर्यालय**=बलशाली, पराक्रमी—valorous, brave. **विचित्र**=विचित्रितः—variegated, beautified. **मौलि** (f. m.) =मुकुटः–crown, crest. **अभिमान**=मानः–self-respect, self-pride or गर्वः—pride, vanity. **द्युति**=तेजः—lustre, dignity or आतङ्कः—influence. **साहस**=बलम्–courage, fortitude, boldness, or दमः—self-restraint. **उपहसन्**—mocking, ridiculing. **समर** (m. n.)=सङ्ग्रामः–battle. **निहन्ति**=व्यापादयति–attacks, kills. **इति**=अस्माद्धेतोः—therefore.

Notes. **वीर्यालयः**–वीर्यस्य आलयः (तत्पु०). वीर्यम्–वीरे साधुः; वीर

द्वितीयः—एष इदानीमुपहस्यमानं भीमसेनं दृष्ट्वा स्वमूरुमभिहत्य कामपि सञ्ज्ञां प्रयच्छति जनार्दनः ।

तृतीयः—एष सञ्ज्ञया समाश्वासितो मारुतिः ।

+यत् (तत्र साधुः Pāṇ. 4. 4. 98), that which behoves a hero i. e., heroism, valour. आलय–an abode, a resting place, hence वीर्यालयः means 'one who is the abode of heroism, i. e., a hero.' **विविधरत्नविचित्रमौलिः**- विविधानि च तानि रत्नानि इति विविधरत्नानि (कर्म०) तैः विचित्रो विचित्रा वा मौलिर्यस्य सः (वहु०); विविधम्–विचित्राः विधाः यस्य तत् (प्रादि वहु०). **अभिमानविनयद्युतिसाहसैः**–अभिमानश्च विनयश्च द्युतिश्च साहसंचेति तैः (द्वन्द्व०).

Metre is वसन्ततिलका.

Trans. Here is the powerful monarch endowed with self-pride, courtesy, dignity and boldness. His crest is beautified with various kinds of gems. He is saying (the following) by way of derision, "Oh Bhīma, no hero attacks him, prostrate in battles, therefore set aside all fears. [**22**]

एष इदानीमिति । उपहस्यमान-उपहस्यते इति 'being contemptuously mocked at' उप+√हस् 'to laugh at'+यक्(=य)+मुम्(=म्)+शानच् (=आन). The original reading '**उपहास्यमानम्**' does not give here proper meaning and has accordingly been changed. **अभिहत्य**– अभि+ √हन्+क्त्वा +ल्यप्(=य),न् of हन् is dropped and तुक् (=त्) after ह (of हन्) is inserted (ह्रस्वस्य पिति कृति तुक् Pāṇ. 6. 1. 71). **कामपि**=अज्ञातस्वरूपाम्-insignificant. **जनार्दन**–See p. 10.

Second. Seeing that Bhīma is being contemptuously mocked at, Kṛṣṇa gives him an insignificant hint by striking his own thigh.

एष इति । समाश्वासितः–Past Pass. Part.; सम्+आ+ √श्वस् 'to breathe, sigh'+णिच् (causal)+क्त 'has been consoled or encouraged'. **मारुतिः**-मारुतस्यापत्यं पुमान्; मारुत+इञ् (अत इञ् Pāṇ. 4. 1. 95). It is an epithet of Bhīma (and Hanumat). Cf.

"हनूमान्" इति शब्दरत्नावलिः ।

"भीमसेनः" इति जटाधरः ।

In Mbh. I 123 Kunti invokes Vāyu (=Māruta) who begot

संहृत्य भ्रुकुटी ललाटविवरे स्वेदं करेणाक्षिपन्
बाहुभ्यां प्रतिगृह्य भीमवदनश्चित्राङ्गदां स्वां गदाम्।
पुत्रं दीनमुदीक्ष्य सर्वगतिना लब्ध्वेव दत्तं बलं
गर्जन् सिंहवृषेक्षणः क्षितितलाद् भूयः समुत्तिष्ठति ॥२३॥

Bhīmasena on her. Cf.

धार्मिकं तं सुतं लब्ध्वा पाण्डुस्तां पुनरब्रवीत् ॥
प्राहुः क्षत्रं बलज्येष्ठं बलज्येष्ठं सुतं वृणु ।
ततस्तथोक्ता भर्त्रा तु वायुमेवाजुहाव सा ॥
ततस्तामागतो वायुर्मृगारूढो महाबलः ।
किं ते कुन्ति ददाम्यद्य ब्रूहि यत्ते हृदि स्थितम् ॥
सा सलज्जा विहस्याह पुत्रं देहि सुरोत्तम ।
बलवन्तं महाकायं सर्वदर्पप्रभञ्जनम् ।
तस्माज्जज्ञे महाबाहुर्भीमो भीमपराक्रमः ॥

Trans. Here is Bhīma who has been encouraged by the sign.

अन्वयः—भीमवदनः सिंहवृषेक्षणः भ्रुकुटी ललाटविवरे संहृत्य, करेण (ललाटविवरे सन्तं) स्वेदम् आक्षिपन्, स्वां चित्राङ्गदां गदां बाहुभ्यां प्रतिगृह्य, पुत्रं दीनम् उदीक्ष्य सर्वगतिना दत्तं बलं लब्ध्वा इव गर्जन् क्षितितलात् भूयः समुत्तिष्ठति ।

हिन्दी—भयानक मुँह एवं महासिंह की आँखों के समान आँखों वाला भीमसेन माथे पर भौंहें चढ़ाए हाथ से पसीना पोंछते हुए चित्राङ्गदा नाम की अपनी गदा को हाथों में पकड़ अपने पुत्र की दीनता देखकर मानों वायु द्वारा बल प्राप्त कर सिंहनाद करता हुआ भूतल से ऊपर की ओर कूद रहा है।

Glossary. **भीम**=भयङ्करः—formidable. **वदन**=मुखमण्डलम्—face. **सिंहवृष**=सिंहश्रेष्ठः-a lion best of its kind. **ईक्षणम्**=चक्षुः—an eye. **भ्रुकुटि**=knitting of the eye-brows, a frown. **संहृत्य**=having gathered. **ललाटविवर**=मस्तकगर्ते-a cavity of the forehead. **स्वेद**=निदाघः-sweat, perspiration. **आक्षिपन्**=अपनयन्, प्रोञ्छन्—throwing off (i. e. wiping away). **प्रतिगृह्य**=गृहीत्वा—holding, catching. **दीन**=निस्सहायः-helpless, or आपन्नः—distressed, prostrate. **उदीक्ष्य**=दृष्ट्वा–having seen. **सर्वगति**=वायुः—the god Wind. **भूयः**=पुनः पुनः—over and anon. **समुत्तिष्ठति**=

प्रथमः—हन्त पुनः प्रवृत्तं गदायुद्धम् । अनेन हि—

उद्गच्छति--rises or कूर्दते—jumps, springs up.

Notes. **भीमवदनः**-भीमं वदनं यस्य सः (वहु०). **सिंहवृषेक्षणः**-सिंहेषु वृषः श्रेष्ठः इति सिंहवृषः (तत्पु०). वृष denotes various meanings as given in the following couplet—

वृषो धर्मे वलीवर्दे शृङ्ग्यां पुंराशिभेदयोः ।
श्रेष्ठे स्यादुत्तरस्थश्च··· ··· ···· । मेदिनी

or सिंहेषु वृष इव (कर्म०). उपमानोत्तरपदकर्मधारय is the technical name given to such compounds.

सिंहवृषस्येक्षणे इति सिंहवृषेक्षणे (तत्पु०) सिंहवृषेक्षणे इव ईक्षणे यस्य सः सिंहवृषेक्षणः (वहु०). In such compounds the word following a noun in the Locative or a noun expressive of a standard of a comparison is dropped vide सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च Vārt. Later grammarians, like Vāmana and Bhaṭṭoji etc., have promiscuously, as appears to us, rejected this Vartika altogether as of no practical value.

भ्रुकुटी-dual of भ्रुकुटि, other forms are भ्रुकुटी, भ्रकुटि and भ्रुकुटि, the gender being Fem. and declined like मति. **ललाटविवरे**-ललाटमेव विवरमिति तस्मिन् or ललाटं विवरमिवेति तस्मिन् (कर्म०). ललाटविवरे as arranged in the prose-order may be taken both with संहृत्य (भ्रुकुटी ललाटविवरे संहृत्य) and स्वेदम् (ललाटविवरे वर्तमानं स्वेदम् अक्षिपन्) according to the maxim of the crow's eyeball (काकाक्षिगोलकन्याय). **चित्राङ्गदा**-so called mace of Bhīma.

Metre is शार्दूलविक्रीडित.

Trans. Bhīma has a formidable face. His eyes resemble those of a huge lion. He has knitted a frown on his forehead, and wipes away with one hand the perspiration there. Holding his mace called Chitrāngada in both hands, he shouts loudly and springs up over and anon from the surface of the earth, as if he has obtained strength imparted to him by the god Wind, who beheld his son prostrate. [23]

First. Oh, the duel with maces has begun again.

भूमौ पाणितले निघृष्य तरसा बाहू प्रमृज्याधिकं
सन्दष्टोष्ठपुटेन विक्रमबलात् क्रोधाधिकं गर्जता ।
त्यक्त्वा धर्मघृणां विहाय समयं कृष्णस्य सञ्ज्ञासमं
गान्धारीतनयस्य पाण्डुतनयेनोर्वोर्विमुक्ता गदा ॥ २४ ॥

अन्वयः--विक्रमबलात् सन्दष्टोष्ठपुटेन क्रोधाधिकं गर्जता (अनेन हि) पाण्डुतनयेन पाणितले भूमौ तरसा निघृष्य बाहू (च) अधिकं प्रमृज्य, धर्मघृणां त्यक्त्वा, समयं विहाय कृष्णस्य सञ्ज्ञासमं गान्धारीतनयस्य ऊर्वोः गदा विमुक्ता ।

हिन्दी--बलपूर्वक होठों को चबाता हुआ तथा क्रोध-वश ऊँचे से गर्जता हुआ पाण्डुपुत्र (भीम) दोनों हथेलियों को जमीन पर जोर से रगड़ कर भुजाओं को खूब ठपठपा रहा है । धर्मप्रतिपादित दया की उपेक्षा एवं (युद्ध-सम्बन्धी) नियम का उल्लङ्घन करते हुए उसने भगवान् कृष्ण के संकेत के अनुसार दुर्योधन की जङ्घाओं पर गदा मार दी है ।

Glossary. विक्रमबलात्=पादक्रमणसामर्थ्यात्—due to the force exerted in striding or विक्रमः=पादक्रमणम्—striding or वीरता--heroism. सन्दष्ट=चर्वितः—bitten. ओष्ठपुट (m. f.)-the cavity between the lips. अधिकम् = उच्चैः—loudly. तनय =पुत्रः—a son. पाणितल=करतलम् – the palm of the hand. तरसा=बलेन—with strength, energy ; quickly. निघृष्य= घृष्ट्वा—having rubbed. अधिकम्=बलपूर्वकम्—effectually. प्रमृज्य=मर्दयित्वा–stroking, tapping. घृणा=दया–indulgence, compassion or जुगुप्सा—reproach. समय=आचारः—an usage or सिद्धान्तः—a well-established law or canon. त्यक्त्वा–विहाय= having abondoned, i.e., disregarding. सम=सह–together with.

Notes. विक्रमबलात्=विक्रमस्य बलात् (तत्पु०) when taken with सन्दष्टोष्ठपुटेन, विक्रम may indicate 'striding', but when taken with गर्जता it will denote 'heroism'; thus in the latter case विक्रमबलात् will signify 'on the strength of his heroism.' This expression may, however, be interpreted as— विक्रमस्य विना पक्षिणा (गरुडेण) क्रमते गच्छति (Viṣṇu having Garuḍa for his conveyance or Kṛṣṇa.' इति तस्य. सन्दष्टोष्ठपुटेन =ओष्ठौ पुटमिव or ओष्ठौ एव पुटम् इति ओष्ठपुटम् (कर्म०) सन्दष्टम् ओष्ठपुटं येन तेन (बहु०). सन्दष्ट–सम् + √दंश् 'to bite '+क्त; पुट–'a cavity'. क्रोधाधिकम्=क्रोधेन अधिकं यथा स्यात्तथा (तत्पु०). पाण्डुतनयेन=

सर्वे—हा! धिक्! पतितो महाराजः।

तृतीयः—एष रुधिरपतनद्योतिताङ्गं निपतन्तं कुरुराजं दृष्ट्वा खमुत्पतितो भगवान् द्वैपायनः।

पाण्डोस्तनयेन (तत्पु०). It refers to Bhīma. पाणितले-पाण्योस्तले(तत्पु०) Acc. duel. तल-upper surface, hence पाणितल-the palm. निघृष्य-नितरां घृष्ट्वा (प्रादि०), नि+√घृष् 'to rub'+क्त्वा (=ल्यप्) (समासेऽनञ्पूर्वे क्त्वो ल्यप् Pāṇ. 7. 1. 37). Similarly प्रमृज्य—प्रकर्षेण मृष्ट्वा or मार्जित्वा. धर्मघृणाम्—धर्मप्रतिपादिता (dictated by moral law or righteousness) or धर्मसम्बन्धिनी (related to duty or morality) घृणा (indulgence, censure) इति ताम् (तत्पु०). समय-It means here 'usage, a well-established law'. Its different meanings are:—

समयः शपथाचारसिद्धान्तेषु तथा धियि।
क्रियाकारे च निर्देशे संकेते कालभाषयोः॥ मेदिनी

Bhīma's conduct is considered to be reproachful by some. सञ्ज्ञासमम्—सञ्ज्ञया समम् (तत्पु०), समम्—ind. गान्धारीतनयस्य—गान्धार्यास्तनयस्य (तत्पु०) It refers to Duryodhana. This particular term is suggestive of the following version:—

Once Gândhâri, the mother of Duryodhana, cast a glance on latter's naked body. It was by virtue of her faithful devotion and loyalty to her husband that the visible part of Duryodhana's body became incapable of being pierced or hurt by any weapon. Unfortunately his lower body, from waist down to the feet, being covered was invisible and consequently susceptible to the blows afflicted by his opponents. Bhîma, however, following the secret sign of Krṣṇa took advantage of his rival's weak point.

विमुक्ता-P. A. P.-वि+√मुच्+क्त. In passive form the construction would be: पाण्डुतनयः गदां विमुक्तवान्.

Metre is शार्दूलविक्रीडित.

Trans. The son of Pāṇḍu, due to the force exerted in striding, bites his lips and loudly roars with rage, rubs his both palms energetically on the ground and effectually strokes his arms, disregarding indulgence dictated by righteousness and violating the well-established canons (of war) he hurls his mace on Duryodhana's thighs forthwith on Kṛṣṇa's making the sign. [24]

हेति। पतित-√पत् 'to fall'+क्त means 'fallen, *i. e.* killed'.

हेला-संवृत लोचनेन हलिना नेत्रोपरोधः कृतो
दृष्ट्वा क्रोध निमीलितं हलधरं दुर्योधनापेक्षया ।
सम्भ्रान्तैः कर-पञ्जरान्तर गतो द्वैपायन ज्ञापितो
भीमः कृष्ण-करावलम्बित-गतिर्निर्वाह्यते पाण्डवैः॥२५।

All. What a pity! his highness the king has fallen.

एष इति। रुधिरपतनद्योतिताङ्गम्-Acc. sing., रुधिरस्य पतनेन द्योतिते (ऊरुरूपे) अङ्गे यस्य तम् (बहु०); द्योतित—√द्युत् 'to shine'+क्त, द्योतित, 'lit. shining, apparent.' अङ्ग—lit. limbs, here' thighs'. It qualifies कुरुराजम्. खम्=आकाशम्-to the sky. उत्पतित=उद्गतः-one who has started up or risen; उत्+√पत् 'to fall+क्त.

Third. Seeing that the Kuru-king (namely Duryodhana) is falling and that his limbs have become visible owing to bleeding, the revered Vyāsa has just risen to the sky.

The expression 'य एषः' has been omitted by us as it does not serve here any useful link.

अन्वयः—हेलासंवृतलोचनेन हलिना नेत्रोपरोधः कृतः, दुर्योधनापेक्षया क्रोधनिमीलितं हलधरं दृष्ट्वा सम्भ्रान्तैः पाण्डवैः करपञ्जरान्तरगतः द्वैपायन-ज्ञापितः कृष्णकरावलम्बितगतिः भीमः निर्वाह्यते ।

हिन्दी—(दुर्योधन पर अन्याय होता देख) अपमान के भाव से भरी हुई आँखों वाले बलराम जी ने आँखें मूँद ली हैं। दुर्योधन के साथ प्रेम होने के कारण क्रुद्ध हुए बलराम को देख पाण्डव भी भयभीत हो गये हैं। अतः वे व्यास के समझाने के अनुसार अपने पिञ्जरे के समान हाथों में सुरक्षित और कृष्ण के हाथों के सहारे चलते हुए भीम को बाहर ले जा रहे हैं।

Glossary. **हेला**=अवज्ञा—insult. **संवृत**=परिपूर्णम्—full of. **लोचन**=नेत्रम्—an eye. **हलिन्**=हलधरः—Balarāma. **उपरोध**=व्यापारावरोधः—cessation of winking. **निमीलित**=व्याप्तम्—permeated. **सम्भ्रान्त**=भययुक्तया त्वरया युक्तः—flurried with fear or bewildered. **अन्तरगत**=मध्ये विद्यमानः—gone inside, enlaced i.e. held safe. **ज्ञापित**=सूचितः—informed or बोधितः—instructed. **अवलम्बित**=आश्रितः—supported. **गति**=गमनम्—gait or पादविन्यासः—steps. **निर्वाह्यते**=अपनीयते—is led away or carried away.

Notes. **हेलासंवृतलोचनेन**-हेलया (अवज्ञया) संवृते इति हेलासंवृते (तत्पु०)

प्रथमः—अयमप्यमर्षोन्मीलितलोचनो भीमसेनापक्रमणमुद्घो-षणाय इव पश्चाभिवर्त्तते भगवान् हलायुधः । य एषः—

मात्सर्ये लोचने यस्य तेन (बहु०): संवृत—सम्+√वृ 'to surround'+क्त. Drs. Sarup and Woolner take 'हेला' in the sense of 'lightly'. हलिना—Instr. sing. from हलिन् ; हलमस्यास्तीति, हल+इन् (अत इनिठनौ Pāṇ. 5. 2. 115). हलिन् is an epithet of Balarāma, See p. 41. नेत्रोपरोधः—नेत्रयोः नेत्रव्यापारस्य वा उपरोधः (तत्पु०), उपरोध indicates व्यापारावरोध or निमेषोन्मेषावष्टम्भन (cessation of winking) rather than निमीलन the sense in which the word has been taken by some commentators. **दुर्योधनापेक्षया**—दुर्योधनस्य अपेक्षया (तत्पु०) ; अपेक्षया (Instr. sing.) at the end of compounds generally signifies पक्षपातेन, i.e., out of attachment or love for, for the sake of. **क्रोधनिमीलितम्**-क्रोधेन निमीलितम् (तत्पु०). **करपञ्जरान्तरगतः**-कराः पञ्जर इव (तद्वद्बन्धनसाधनत्वात्) or कराः एव पञ्जरः इति करपञ्जरः (कर्म०) तस्यान्तरम् अन्तरे वा गतः (तत्पु०). **द्वैपायनज्ञापितः**-द्वैपायनेन ज्ञापितः (तत्पु०), ज्ञापित-Pass. Act. Part. of ज्ञा in causal form. **कृष्णकरावलम्बितगतिः**-कृष्णस्य करौ इति कृष्णकरौ (तत्पु०) ताभ्याम् अवलम्बिता (supported) गतिः (step) यस्य सः (बहु०) or कृष्णस्य करयोरवलम्बितमिति कृष्णकरावलम्बितम् (तत्पु०) तदेव गतिर्यस्य सः (बहु०). Here, the use of क्त in अवलम्बित is indicative of abs. noun, hence अवलम्बितम्=अवलम्बनम् 'support' and गतिः=आश्रयः 'the only help or means of protection.' Thus the phrase कृष्णकरावलम्बितगतिः may be translated as 'one who had no other means of protection than the support of Kṛṣṇa's hands'. **निर्वाह्यते**-निर्+√वह् 'to carry' causal pass. In active voice the construction would be: पाण्डवाः भीमं निर्वाहयन्ति.

Metre is शार्दूलविक्रीडित.

Trans. Balarāma's eyes, being full of (i.e. indicative of) insult, have stopped winking. Seeing that Balarāma has closed his eyes in anger on Duryodhana's behalf, the Pāṇḍavas are flurried with fear. As instructed by Vyāsa, they carry away Bhīma in their cage-like hands enlaced and supported by Kṛṣṇa's hands while stepping. [25]

प्रचल-ललित-मौलिः क्रोध-ताम्रायताक्षो
भ्रमर-मुख विदष्टां किञ्चिदुत्कृष्य मालाम् ।
असित-तनु-विलम्बि-स्रस्त-वस्त्रानुकर्षी
क्षितितलमवतीर्णः परिवेषीव चन्द्रः ॥ २६ ॥

अये अयमिति । अमर्षोन्मीलितलोचनः–अमर्षेण (क्रोधेन) उन्मीलिते (wide-open) इति अमर्षोन्मीलिते (तत्पु०) तादृशी लोचने यस्य सः (बहु०). भीमसेनापक्रमणम्–भीमसेनस्यापक्रमणम्, Acc. sing. अपक्रमण (neu.) =बहिर्गमनम्—going out, removal, escape' its der. is अप+√क्रम् 'to step+ल्यु. उद्वीक्षमाणः–उत्+वि+√ईक्ष् 'to perceive or notice'+मुक् (म्)+शानच् (आन), anxiously noticing or perceiving with a sense of curiosity. अभिवर्तते=आगच्छति—comes.

First. Oh, the revered Balarāma with eyes wide-open due to wrath, perceiving Bhīmasena's escape comes in this very direction.

अन्वयः—(य एषः) प्रचलललितमौलिः क्रोधताम्रायताक्षः भ्रमरमुखविदष्टां मालां किञ्चित् उत्कृष्य (वर्तमानः) असिततनुविलम्बिस्रस्तवस्त्रानुकर्षी क्षितितलम् अवतीर्णः परिवेषी चन्द्रः इव (दृश्यते)।

हिन्दी—इनका सुन्दर मस्तक (अथवा मुकुट) हिल रहा है, क्रोध के मारे लाल हुई हुई आँखें फटी जाती हैं, भौंरों ने इनकी माला (के फूलों) का रस पी लिया है और ये उसे ऊपर खींच रहे हैं। शरीर से लटकते एवं सरकते हुए काले रङ्ग के कपड़ों को घसीटते हुए ये इस प्रकार प्रतीत होते हैं जैसे बादलों (अथवा मण्डल) से घिरा हुआ चाँद पृथ्वी पर उतर आया हो ।

Glossary. **प्रचल**=चञ्चलः-wavering. **ललित**=सुन्दरः-graceful, lovely. **मौलिः**=संयताः केशाः-lock of hair or मुकुटम्-crest. **ताम्र**=रक्तवर्णम्-(adj.) red. **आयत**=दीर्घम्-swollen, dilated. **विदष्ट**=पीतरसा (lit. bitten)—that which is sucked of its juice, or विध्वस्ता-destroyed. **उत्कृष्य**=उच्चैः कर्षयित्वा-having raised or drawn up. **असित**=कृष्णवर्णम्-black colour. **तनुः**=शरीरम्—the body, or तनु=विरलम्-loose or अल्पम्-a little. **विलम्बिन्**=लम्बमानम्-hanging or spread over. **स्रस्त**=पतितम्-falling, slipping. **अनुकर्षिन्**=आकुञ्चन्-dragging along. **अवतीर्ण**-come down,

descended. पारिवेषिन्=मेघावृतः-wrapped in clouds or मण्डलावृतः -encircled by a halo.

Notes. प्रचलललितमौलिः-प्रचलः अत एव ललितो मौलिर्यस्य सः (बहु०). क्रोधताम्रायताक्षः-क्रोधेन ताम्रे च आयते चेति क्रोधताम्रायते (तत्पु०) तादृशी अक्षिणी यस्य सः (बहु०); क्रोधताम्रायताक्षिन्+पच्. Both the foregoing expressions qualify 'हलायुधः' occurring in the preceding prose passage. भ्रमरमुखविदष्टाम्-भ्रमराणां मुखैः विदष्टाम् (तत्पु०). It qualifies 'मालाम्' and shows that the garland must have been interwoven with fresh flowers where black bees wonted to sit to suck up their juice. विदष्ट-वि+ √दश् 'to bite' +क्त. असिततनुविलम्बिस्रस्तवस्त्रानुकर्षी-तनु यथास्यात्तथा or तनौ विलम्बते इति तनुविलम्बि (उप०) असितञ्च तनुविलम्बि च स्रस्तं च यद्वस्त्रं तद् असिततनुविलम्बिस्रस्तवस्त्रम् (कर्म०) तदनुकर्षतीति तच्छीलः (उप०). When तनु ('loosely' or 'a little') is taken as an adv. विलम्बि signifies 'having' or otherwise when तनु is taken as a noun ('the body') विलम्बि may indicate 'spread over'. विलम्बिन्-विलम्बितुं शीलं यस्य तत्; वि+ √लम्ब् 'to hang'+णिनि (=इन्). अनुकर्षिन्—अनुकर्षितुं शीलं यस्य तत्; अनु + √कृष् 'to pull' +णिनि (=इन्) (सुप्यजातौ णिनिस्ताच्छील्ये Pāṇ. 3. 2. 78). अवतीर्ण—अव + √तॄ 'to swim or cross' +क्त. पारिवेषी—from पारिवेषिन्, Nom. sing.; परिवेष एव पारिवेषः ; पारिवेष+अण् (प्रज्ञादिभ्यश्च Pāṇ. 5. 4. 38), सोऽस्यास्तीति पारिवेषिन्; पारिवेष √इन्. परिवेष usually indicates the 'circumference of a circle' or 'the halo of lustre surrounding an illuminating body, (परिवेषस्तु परिधिरुपसूर्यकमण्डले Amara.); hence पारिवेषी means 'surrounded by or *wrapped in* clouds'. Some have taken the word परिवेष here in its usual sense i. e. the halo of lustre. But it ill suits the text. In this stanza, the black raiment of Balarāma has virtually been compared with the bluish black or practically dark clouds surrounding the moon and his body of fair complexion with the moon itself.

Metre is मालिनी.

Trans. His crest is wavering and therefore looks lovely. His eyes are red and dilated with anger. He raises a little his garland sucked of its juice by black-bees with their

द्वितीयः—तदागम्यतां वयमपि तावन्महाराजस्य प्रत्य-नन्तरीभवामः ।

उभौ—बाढम् । प्रथमः कल्पः ।

(निष्क्रान्ताः)

इति विष्कम्भकः

---

mouths. Dragging the black raiment hanging loosely (or spreading over his body) he looks like the moon come down to the earth and surrounded by clouds. [26]

तदिति । प्रत्यनन्तरीभवामः—प्रतिगत्य अनन्तरीभवामः It means 'we go to him and stand by him.' This is an example of प्रादि compound involving triplicate process of dissolution. अनन्तरी-भवामः—अविद्यमानम् (inexistent) अन्तरं (distance) येषां ते अन-न्तराः (close or near). In such cases the negative particle अ or अन् occasionally forms attributive compound with substantives and the verbal derivatives (like विद्यमान as in the present case) used to express their sense are optio-nally retained (नञोऽस्त्यर्थानां वाच्यो वा चोत्तरपदलोपः Var.) सान्तराः अनन्तराः भवामः इति. Hence, प्रत्यनन्तरीभवामः may precisely be rendered as 'we go to him'.

Second. Come and let us go to the great king.

बाढमिति । बाढम्—really so, very well, indeed etc. It is generally said in answer to some question provided the reply be in positive. प्रथमः—first, foremost, very good, excellent. कल्पः-duty, suggested course of action, suggestion. The phrase 'प्रथमः कल्पः' occurs in Mālavik. Act I, and Śak. Act. VII.

Both. Oh indeed, it is a very good suggestion (or really so, it is our first and foremost duty).

[Exeunt Omnes

End of Interlude.

(ततः प्रविशति बलदेवः)

बलदेवः—भो भोः पार्थिवाः ! न युक्तमिदम्—

मम रिपुबलकालं लाङ्गलं लङ्घयित्वा
रणगतमतिसन्धिं मां च नावेक्ष्य दर्पात् ।
रणशिरसि गदां तां येन दुर्योधनोर्वोः
कुलविनयसमृद्ध्या पातितः पातयित्वा ॥ २७ ॥

(Enter Baladeva)

भो इति । पार्थिवाः—पृथिव्याः ईश्वराः 'Lords of the earth, i.e., kings': पृथिवी+अञ् (तस्येश्वरः Pan. 5. 1. 42), Voc.

Baladeva. O, ye kings! this is not proper.

अन्वयः—येन मम रिपुबलकालं लाङ्गलं लङ्घयित्वा, रणगतम् अतिसन्धिं मां च दर्पात् न अवेक्ष्य, रणशिरसि तां गदां दुर्योधनोर्वोः पातयित्वा, कुलविनयसमृद्ध्या (सह दुर्योधनः) पातितः ।

हिन्दी—शत्रुओं की सेना (अथवा शक्ति) के लिए काल-रूप मेरे हल की उपेक्षा करके और गर्व के कारण मेरी भी—जब कि मैं निष्पक्षपात होकर युद्धभूमि में उपस्थित था—परवाह न करके उसने (भीमसेन ने) युद्ध भूमि में अपनी उस (अर्थात् सुप्रसिद्ध) गदा को दुर्योधन की जङ्घाओं पर गिरा कर (प्रहार कर) (अपने) कुरुकुल की विनय सम्पत्ति के साथ उसे (दुर्योधन को) गिरा दिया है ।

Glossary. **रिपु**=शत्रुः–an enemy. **बल**=सामर्थ्यम्—strength or सेना–army, force. **काल**=मृत्युः—death or कृतान्तः-the god of death. **लाङ्गल**=हलम्—plough. **लङ्घयित्वा**=अतिक्रम्य—having transgressed, i. e., अनादृत्य–having disregarded. **अतिसन्धि**=निष्पक्षपातः—impartial. **दर्प**=गर्वः—arrogance. **अवेक्ष्य**=दृष्ट्वा taking notice of. **विनय**=समयोचितः आचारः, शिष्टाचारः–discipline. **समृद्धि**=सम्पत्—affluence, i. e., supremacy.

Notes. **रिपुबलकालम्**—रिपूणां बलमिति रिपुबलम् (तत्पु०) तस्य कालः or काल इवेति तम्. It qualifies 'लाङ्गलम्'. **रणगतम्**=रणं गतः इति तम् (तत्पु०). **अतिसन्धिम्**—सन्धिमतीत्य वर्तते इति तम् (प्रादि०) or अधिकः सन्धिः यस्य तम् (तत्पु०). सम्+धा 'to bear'+कि (उपसर्गे घोः किः Pan. 3. 3. 92). In the first case the compound shows Balarama's being above prepossession or his being neutral as a spectator of the contest. Here, सन्धि has been taken in the sense of 'undue attachment to any party'. In the second case

भो दुर्योधन! मुहूर्त्तं तावदात्मा धार्यताम्।
सौभोच्छिष्ट-मुखं महासुर-पुर-प्रकार-कूटाङ्कुशं
कालिन्दी-जल-देशिकं रिपु-बल-प्राणोपहारार्चितम्।
हन्तोत्क्षिप्य हलं करोमि रुधिर-स्वेदार्द्र-पाकोत्तरे
भीमस्योरसि यावदद्य विपुले केदार-मार्गाकुलम्॥ २८॥

सन्धि may denote 'attachment, love' or संहति–'nearness or closeness'. Hence it means '*though I love him much*', or 'though *I stand quite close to him*' Thus this expression will emphatically reflect on Bhīma's extreme arrogance and regardlessness to his elders. अवेक्ष्य–अव + √ईक्ष् 'to perceive' + क्त्वा (ल्यप्). रणशिरसि—रणस्य शिरसि (तत्पु०). ताम्—It signifies here 'well-known'. दुर्योधनोर्वोः—दुर्योधनस्य ऊर्वोः (तत्पु०). पातयित्वा- √पत्+णि (causal affix)+क्त्वा. कुलविनयसमृद्ध्या—विनयः एव समृद्धिः इति विनयसमृद्धिः 'affluence comprising of विनय' (कर्म०), कुलस्य विनयसमृद्धिरिति तया (तत्पु०). कुल–It refers here to Kuru race. पातित– √पत् 'to fall' + णि + क्त 'thrown, ruined.'

Metre is मालिनी.

Trans. Disregarding my plough which is death (or like death) to the forces (or strength) of enemies and taking, out of arrogance, little notice of myself inspite of my being present in the battle-field and above prepossession, Bhīma hurled his well-known (lit. that) mace on Duryodhana's thighs in the forefront of the battle-ground and thus brought him to ruin along with the supremacy of (his own) traditional discipline.

[27]

भो इति। आत्मा धार्यताम्—It suggests different meanings as (i) live on (ii) pick up courage or (iii) console yourself.

Trans. O Duryodhana, live on for a while.

अन्वयः—हन्त! सौभोच्छिष्टमुखं महासुरपुरप्राकारकूटाङ्कुशं कालिन्दीजलदेशिकं रिपुबलप्राणोपहारार्चितं हलं भीमस्य रुधिरस्वेदार्द्रपाकोत्तरे विपुले उरसि उत्क्षिप्य अद्य यावत् (तत्) केदारमार्गाकुलं करोमि।

हिन्दी—अहा! आज जब तक कि मैं सौभ के द्वार को तोड़ने वाले, शाल्व-पुरी की चार-दीवारी को अचल अङ्कुश के समान फोड़ने वाले, यमुना के जल-

प्राकार को तोड़ने वाले तथा शत्रु सेना के प्राणों की भेंट से सत्कृत हल को भीम के रुधिर तथा चर्बी रूपी कीचड़ से भरपूर विशाल वक्षःस्थल पर फेंक कर उस पर क्यारियाँ तैयार करता हूँ (अर्थात् उसे चीर देता हूँ)।

Glossary. हन्त=अहो—Hurrah! उच्छिष्ट=विध्वस्तम्—destroyed, ruined or अपवित्रित–impurified, rendered unclean. मुख=अग्रभागः—forefront, i. e., plough-share or निस्सरणम्—an outlet, entrance. प्राकार=वरणः—a rampart, city-wall. कूट=नगरद्वारम्–city-gate or कूट=निश्चलः—steady. अङ्कुश=a hook, goad. कालिन्दी=यमुना—the river Yamunā. देशिक=प्रेरकः—one that trains, leads or shifts. अर्चित=honoured, complimented or welcomed. आर्द्रपाक=अभिनवः क्वाथः—fresh boiled decoction. उत्तर=व्याप्तम्—filled with, besmeared with. विपुल=विशालम्–broad. केदारमार्ग—furrow, केदार=क्षेत्रम्-a meadow. आकुल=व्यग्रम्–busy, engaged.

Notes. हन्त—Ind. implying joy or sorrow. सौभोच्छिष्टमुखम्–(Acc. sing.) This compound qualifies 'हलम्' and can be dissolved thus:— (i) सौभस्य उच्छिष्टं मुखं येन तत् (बहु०). उच्छिष्ट–उत्+ √शिष् 'to hurt, kill'+क्त. मुखम्–It has the following meanings:

मुखमुपाये प्रारम्भे श्रेष्ठे निःसरणास्ययोः ॥ हैमः

सौभ—It is the name of an aerial city of Hariścandra and of the town of the king Śalva.

महासुरपुरप्राकारकूटाङ्कुशम्–कूटः ('निश्चलेऽयोघने' See p. 46) चासौ अङ्कुशः इति कूटाङ्कुशः (कर्म०); महासुरस्य यत्पुरं तस्य प्राकारस्य कूटाङ्कुश इवेति तम् (तत्पु०). महासुर—It refers to the king of Śalvas and reminds us of the mythological allusions occurring in Bhāgavata Purāṇa. It is said that once there raged a war between the Śalvas and the Vṛṣṇīs. Balarāma killed Śalva and brought about a complete destruction of his capital by means of his plough.

कालिन्दीजलदेशिकम्—कालिन्द्याः जलस्य देशिकम्. कालिन्दी—कलिन्दादागता प्रसूता वा (come or sprung from the so called mountain Kalinda); कलिन्द+अण् (तत आगतः Pāṇ. 4. 3. 74 or प्रभवति

(नेपथ्ये)

प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

बलदेवः—एवङ्गतोऽप्यनुगच्छति मां तपस्वी दुर्योधनः । एषः,

श्रीमान् संयुगचन्दनेन रुधिरेणार्द्रानुलिप्तच्छवि-
भूसंसर्पणरेणुपाटलभुजो बालव्रतं आश्रितः ।
निर्वृत्तेऽमृतमन्थने क्षितिधरान्मुक्तः सुरैः सासुरै-
राकर्षन्निव भोगमर्णवजले श्रान्तोज्झितो वासुकिः ॥२९॥

Pan. 4. 3. 83)+ङीप्. देशिक—देशे उपदेशे प्रवर्तने वा साधुः, a skilful leader or director; hence capable of shifting the course; देश+ठक् (कथादिभ्यष्ठक् Pan. 4. 4. 102). **रिपुबलप्राणोपहारार्चितम्**–रिपूणां बलस्य (सैन्यस्य) प्राणानां or रिपूणां बलस्य (of courage) प्राणानाञ्च उपहारेण अर्चितम्. अर्चित—√अर्च् 'to worship'+क्त. All the above compounds qualify 'हलम्'. **रुधिरस्वेदार्द्रपाकोत्तरे**—आर्द्रश्चासौ पाकः इत्यार्द्रपाकः (कर्म०) रुधिरञ्च स्वेदश्चेति रुधिरस्वेदौ (द्वन्द्व०) तौ एव आर्द्रपाकः (कर्म०) इति तेनोत्तरे (तत्पु०). Here आर्द्र signifies 'fresh'. Cp. कान्तमार्द्रापराधम् Malavi. 3. 12. उत्तर means 'full of.' Cp. राज्ञां तु चरितार्थता दुःखोत्तरैव Śak. 5. **केदारमार्गाकुलम्**–केदारस्य मार्गे आकुलमिव (तत्पु०).

Metre is शार्दूलविक्रीडित.

Trans. In the meantime today I will engage my plough—which once destroyed the outlet of Saubha, proved a steady hook for the rampart of Mahāsura's city, shifted the current of Yamunā's water and was complimented with gifts comprising the lives of enemies' hosts,—in cutting furrows, as it were, by flinging the same on Bhīma's broad chest besmeared with fresh boiled mixture of blood and perspiration. [28]

(Behind the scene.)

Trans. Let the venerable Balarāma be pleased.

एवङ्गत इति । एवं गतः=एतादृशीम् अवस्थां प्राप्तः–gone to such a state or reduced to such a plight. **तपस्वी**—pitiable ('तपस्वी तापसे चानुकम्प्ये' मेदिनी). It qualifies दुर्योधन.

अन्वयः—श्रीमान् संयुगचन्दनेन रुधिरेण आर्द्रानुलिप्तच्छविः भूसंसर्पण-

रेणुपाटलभुजः बालव्रतं आहितः (एषः) अमृतमन्थने निर्वृत्ते सासुरैः सुरैः क्षितिधरात् मुक्तः श्रान्तोज्झितः अर्णवजले भोगम् आकर्षन् वासुकिः इव (दृश्यते)।

हिन्दी—महाराज दुर्योधन का चमकता हुआ चेहरा युद्ध के चन्दन रूपी रुधिर से गीला एवं लिपा हुआ है, उनकी भुजाएँ पृथिवी पर रींगने के कारण धूलि से धूसरित हो गई हैं और वे बालकों की सी चेष्टा करने को विवश हैं। अमृतमन्थन के समाप्त हो जाने पर देवों तथा दानवों द्वारा मन्दराचल से छुटकारा पाकर अपने शरीर को समुद्र के पानी में धीरे धीरे खींचते हुए थक कर चूर हो गए सर्पराज वासुकि की तरह (महाराज) प्रतीत होते हैं।

Glossary. **श्रीमत्**=शोभायुक्त-glorious, majestic. **संयुग**=युद्धम् –battle, battlefield. **चन्दन**=sandal paste. **अनुलिप्त**=उपदिग्धः–covered. **संसर्पण**=रिङ्गणम्–creeping, crawling. **रेणु**=धूलिः–dust. **पाटल**=धूसरितः–red-pale. **बालव्रत**=बालचेष्टा–role of an infant. **आहित**=प्रापितः-made to assume. **निर्वृत्त**=समाप्त–completed. **क्षितिधर**=पर्वतः–a mountain. **श्रान्तोज्झित**=श्रमाय समर्पितः—given to fatigue or weary. **अर्णव**=समुद्रः—ocean. **भोग** =सर्पशरीरम्–the body of a serpant or फणः-the hood of a serpant. **आकर्षन्**=शनैः शनैः आददानः–slothfully dragging. **वासुकि**=सर्पराजः—the celebrated king of serpants.

Notes. **श्रीमान्**–श्रीरस्यास्तीति, श्री+मतुप्. The word is often used as a respectful affix to celebrated or revered names of persons or things. **संयुगचन्दनेन**—संयुगस्य संयुगे वा चन्दनम् इवेति तेन (तत्पु). It stands in apposition to रुधिरेण, consequently 'रुधिर' has been taken identical with चन्दन. **आर्द्रानुलिप्तच्छविः**—आर्द्रा च अनुलिप्ता च छविः यस्य सः (बहु०), छवि here stands for 'lustrous complexion.' **भूसंसर्पणरेणुपाटलभुजः**—रेणुवत्पाटलौ इति रेणुपाटलौ (कर्म०) भुवि संसर्पणेन रेणुपाटलाविति भूसंसर्पणरेणुपाटलौ (तत्पु०) तादृशौ भुजौ यस्य सः (बहु०). **अमृतमन्थने**—अमृतस्य मन्थने (तत्पु०). It is said that once the gods and demons contrived a plan to take out nectar (अमृत), the so called food of the gods, from the ocean. In doing so they made Mandara mountain the churning pole and Vāsuki (the celebrated king of serpants) the churning rope. Thus अमृत is supposed to be churned out of the ocean. As a diet it is believed to have

made the gods immortal. अमृत–अविद्यमानं मृतम् (मरणम्) अनेनेति. निर्वृत्ते—निर्+वृत् 'to happen'+क्त; (locative absolute). ससुरैः –असुरैः सहेति तैः (बहु०) (vide तेन सहेति तुल्ययोगे Pāṇ. 2. 2. 28). Here सह is alternatively substituted by स (वोपसर्जनस्य Pāṇ. 6. 3. 82), the other form would be सहासुरैः. क्षितिधरात् It refers to the Mandara mountain. मुक्तः–√मुच् 'to set free'+क्त, it qualifies वासुकिः. श्रान्तोज्झितः–पूर्वं श्रान्तः पश्चाद् उज्झितः (कर्म०). This dissolution of the compound as adopted by some, makes the word मुक्तः superflous. Another way of dissolving this compound is: श्रान्ताय (श्रमाय 'to fatigue', the use of the past pass. prtc., i. e., क्त here results in the formation of abstract noun) उज्झितः (उत्सृष्टः=दत्तः 'completely given up to'). Thus श्रान्तोज्झितः signifies 'completely exhausted, dog-tired'. अर्णवजले–अर्णवस्य जले (तत्पु०). भोगः–generally it means 'enjoyment etc.,' here it indicates 'the body or hood of a serpant'. (Cp. अहेः शरीरं भोगः स्यात्। Amara.) वासुकिः—वसूनि (रत्नानि) के (मूर्धनि) यस्य सः वसुकः, तस्यापत्यम्; वसुक+इञ् (अत इञ् Pāṇ. 4. 1. 95). Etymologically the word belongs to that species of the serpants which are said to have a lustrous gem in their hood. Cp.

ज्वलन्मणिशिखाश्चैनं वासुकिप्रमुखा निशि।
स्थिरप्रदीपतामेत्य भुजङ्गाः पर्युपासते ॥ Kumāra. 2. 38.

In such a helpless condition as would not permit Duryodhana to move freely, he has been compared with the king of serpants when tired after ambrosial churning.

Metre is शार्दूलविक्रीडित.

Trans. His highness the king's lustrous complexion is wet and covered with blood, the sandle-paste of battle. His arms are rendered red-pale with dust on account of constant creeping on the ground and thus he has been made to assume, as it were, the role of an infant. He looks like Vāsuki set free from the (Mandara) mountain by gods and demons when the ambrosial churning was complete; dog-tired it slothfully drags its body in the ocean waters.

(ततः प्रविशति भग्नोरुयुगलो दुर्योधनः)

दुर्योधनः—एष भोः !

भीमेन भित्त्वा समयव्यवस्थां गदानिपातक्षतजर्जरोरुः ।
भूमौ भुजाभ्यां परिकृष्यमाणं स्वं देहमर्धोपरतं वहामि ॥ ३० ॥

तत इति । भग्नोरुयुगलः-भग्नम् ऊरुयुगलं यस्य सः (बहु०), whose both thighs are broken. ऊरुयुगलम्—ऊर्वोः युगलम् (तत्पु०).

(Enter Duryodhana with both thighs broken.)

Duryodhana. Here am I.

अन्वयः—समयव्यवस्थां भित्त्वा भीमेन गदानिपातक्षतजर्जरोरुः (कृतः सन् अहं) भुजाभ्यां परिकृष्यमाणम् अर्धोपरतं स्वं देहं भूमौ वहामि ।

हिन्दी—युद्ध की मर्यादा का पालन न करते हुए भीम ने मेरी जङ्घाओं को गदा की चोट से तोड़ कर उन्हें चलने के सर्वथा अयोग्य कर दिया है । अतः मैं अपने अर्धमृत शरीर को भुजाओं से घसीटता हुआ इधर उधर लिये फिरता हूँ।

Glossary. **समय**=संवित्—war. **व्यवस्था**=मर्यादा–established law, canon, limit, proper conduct. **भित्त्वा**=उल्लङ्घ्य—having violated, transgressed or broken. **निपात**=प्रहारः–a blow. **क्षत**-injury. **जर्जर**=जर्जरितः–shattered, smashed, disabled. **परिकृष्यमाण**—being dragged. **अर्धोपरत**=अर्धमृतम्—half-dead.

Notes. **समयव्यवस्थाम्**–समयस्य व्यवस्थाम् (तत्पु०). The word समय has various meanings as quoted below :—

'समयः शपथे भाषासम्पदोः कालसंविदोः ।
सिद्धान्ताचारसंकेतनियमावसरेषु च ॥
क्रियाकारे निर्देशे च' ।

Here समय signifies 'war, time i. e. time of war, laws of war or conventional practice' and the expression construed thus means :—(i) established laws of war, (ii) conduct suited to the time, (iii) limit of the laws of war or conventional practice.

गदानिपातक्षतजर्जरोरुः—गदायाः निपातेन क्षतौ जर्जरौ चेति गदानिपातक्षतजर्जरौ (तत्पु०), तादृशौ ऊरू यस्य सः (बहु०). It qualifies अहम्. **परिकृष्यमाणम्**—परि+ √कृष् 'to drag'+यक् (a passive affix)+मुक्+शानच् (आन), acc. sing. **अर्धोपरतम्**—अर्धमुपरतं यस्य तम् (बहु०); उपरत—उप्+ √रम् 'to play'+क्त. The change in the meaning of the root √रम् with prefixes उप and वि

प्रसीदतु प्रसीदतु भगवान् हलायुधः ।
त्वत्पादयोर्निपतितं पतितस्य भूमा-
वेतच्छिरः प्रथममद्य विमुञ्च रोषम् ।
जीवन्तु ते कुरुकुलस्य निवापमेघा
वैरञ्च विग्रहकथा च वयञ्च नष्टाः ॥ ३१ ॥

---

is remarkable. The expression अर्धोपरत refers to the lower half of the body which was completely smashed by Bhīma's stroke.

Metre is उपेन्द्रवज्रा.

Trans. Violating the established laws of war, Bhīma has wounded and subsequently smashed (or disabled) my thighs with the blows of his club. (Therefore) I carry my half-dead body, dragging it on the earth with two arms. [30]

Trans. Let venerable Balarāma be pleased.

अन्वयः—भूमौ पतितस्य (मम) एतत् शिरः त्वत्पादयोः निपतितम् । अद्य प्रथमं (त्वं) रोषं विमुञ्च, (येन) ते कुरुकुलस्य निवापमेघाः जीवन्तु । वैरं च विग्रहकथा च वयं च नष्टाः ।

हिन्दी—पृथिवी पर गिरा हुआ मेरा यह सिर आपके चरणों पर पड़ा है । आज आप सब से पहले क्रोध को छोड़ दें, ताकि कुरुकुल के पितरों को जलाञ्जलि देने वाले मेघ-रूप पाण्डव जीते रहें । अब तो हमारी शत्रुता, युद्ध-सम्बन्धी वार्ता और हम स्वयं सभी नष्ट हो चुके हैं ।

Glossary. **विमुञ्च**=परित्यज—give up, set aside. **निवाप**—libation of water offered to the manes. **विग्रह**=सङ्ग्रामः—war.

Notes. **त्वत्पादयोः**—तव पादयोः (तत्पु०). **प्रथमम्**—It can be taken with 'निपतितम्' as well as with 'विमुञ्च' according to देहलीदीपकन्याय. When taken with the former, it signifies that Duryodhana bent his head over the feet of his preceptor for the first time to beg his conciliation. This tallies with Duryodhana's extremely cordial relations with his Guru. When taken with 'विमुञ्च' it simply denotes that Duryodhana wanted Baladeva to cast off his anger at first so that he might reason with him against his expressed wish of slaughtering the Pāṇḍavas.

निवापमेघाः—निवापस्य मेघाः इव (तत्पु०), निवाप–नि + √वप् 'to

[illegible]. It denotes the act of showering water with the right hand (as at the time of ablutions) as an offering to the deceased ancestors called Pitaras or manes. The whole compound, however, expresses the idea that the Pāṇḍavas will prove generous like clouds in offering plentiful of watery oblations to their manes and thereby they will prevent them from being sent into hell. Besides this, they will save Duryodhana, the primitive cause of the destruction of the Kuru race, from the throes of infernal regions. This reminds us of Arjuna's similar ideas in Gītā:—

कुलक्षये प्रणश्यन्ति कुलधर्माः सनातनाः ।
धर्मे नष्टे कुलं कृत्स्नमधर्मोऽभिभवत्युत ॥ 1. 40.
अधर्माभिभवात्कृष्ण ! प्रदुष्यन्ति कुलस्त्रियः ।
स्त्रीषु दुष्टासु वार्ष्णेय ! जायते वर्णसङ्करः ॥ 1. 41.
सङ्करो नरकायैव कुलघ्नानां कुलस्य च ।
पतन्ति पितरो ह्येषां लुप्तपिण्डोदकक्रियाः ॥ 1. 42.

This shows how Duryodhana is repenting now. He is pricked by self-remorse and appears to have abandoned all ideas of spiteful revenge. Rather he seems wide awake to the consequences of his doing moral offence to the deceased forefathers of the family.

जीवन्तु–The use of the Imperative here denotes free will (कामचार). वैरम्–वीरस्य भावः; वीर + अण् (हायनान्तयुवादिभ्योऽण् Pāṇ. 5. 1. 130). नष्टाः– √नश् 'to perish + क्त III Pl. It is used in Masc. gender and plural number, as the last member of the family (i.e. वैरं, विग्रहकथा and वयम्) qualified by it has the same number and gender. If taken with each member separately, the construction would be:—वैरं नष्टम्, विग्रहकथा नष्टा, वयञ्च नष्टाः ।

Metre is वसन्ततिलका.

Trans. I have fallen on the earth and this head of mine lies prostrate at your feet. First of all, set aside your anger today and let the Pāṇḍavas live and they will serve like clouds in offering libations of water to the manes of the Kuru race. Our animosity, and talk about war are over and we ourselves have perished. [31]

बलदेवः—भो दुर्योधन ! मुहूर्त्तं तावदात्मा धार्यताम्।
दुर्योधनः—किं भवान् करिष्यति ?
बलदेवः—श्रूयताम्—

आक्षिप्तलाङ्गलमुखोल्लिखितैः शरीरै-
र्निर्दारितांसहृदयान् मुसलप्रहारैः।
दास्यामि संयुगहतान् सरथाश्वनागान्
स्वर्गानुयात्रपुरुषांस्तव पाण्डुपुत्रान् ॥ ३२ ॥

Baladeva—Duryodhana, console yourself for a while.

Duryodhana—What will you do ?

Baladeva—Listen,

अन्वयः—आक्षिप्तलाङ्गलमुखोल्लिखितैः शरीरैः (उपलक्षितान्) मुसलप्रहारैः निर्दारितांसहृदयान् स्वर्गानुयात्रपुरुषान् सरथाश्वनागान् पाण्डुपुत्रान् संयुगहतान् तव दास्यामि।

हिन्दी—मैं पाण्डवों के शरीरों पर हलका फार फेंक उन्हें खींच डालूंगा, मूसल की चोटों से उनके कन्धों तथा वक्षःस्थलों को बिलकुल फाड़ दूंगा, उन्हें युद्ध में रथ, घोड़े और हाथियों समेत मार तथा उनके पक्षपातियों को स्वर्ग का यात्री बना कर मैं उन्हें (पाण्डवों को) तेरी भेंट करूँगा।

Glossary. आक्षिप्त=प्रक्षिप्तः—hurled, flung. लाङ्गल=हलम्—plough and लाङ्गलमुख=हलफालः—ploughshare. उल्लिखित=कृष्टः—scarified. मुसल=अयोग्रः—pestle. निर्दारित—completely torn. अनुयात्र=अनुचरः—a follower. दास्यामि=समर्पयिष्यामि—I will offer.

Notes. आक्षिप्तलाङ्गलमुखोल्लिखितैः—आक्षिप्तस्य लाङ्गलस्य मुखेन उल्लिखितैः (तत्पु०). It qualifies शरीरैः-the use of the Instrumental indicates characterisation (उपलक्षण) (इत्थम्भूतलक्षणे Pan 2.3. 21). मुसलप्रहारैः—मुसलस्य प्रहारैः (तत्पु०). निर्दारितांसहृदयान्—अंसाश्च हृदयानि चेति अंसहृदयानि (द्वन्द्व०) निर्दारितानि अंसहृदयानि येषां तान् (बहु०) ; निर्दारितानि—निश्शेषेण (completely) दारितानि (torn), निः + √दृ + णि (causal affix) + क्त. हृदय — It denotes उरस् (chest) or वुक्का (heart) (उरस्यपि च वुक्कायां हृदयं मानसेऽपि च—Trikaṇḍśeṣa) and may be taken in either sense. स्वर्गानुयात्रपुरुषान्—स्वर्गेऽनुयात्रा (अनुगमन 'following') अस्ति येषां स्वर्गानुयात्रा (बहु०) तादृशः पुरुषा येषां तान् (बहु०). पुरुष denotes here

'[illegible] own men, relatives or allies'. सरथाश्वनागान्-रथाश्च अश्वाश्च नागाश्च [illegible] सह [illegible] (द्वन्द्व प्राणि० see p. 25.) [illegible]).* संयुगहतान्-संयुगे हतान् (तत्पु०). P. prtc. क्त in this has been used in the sense of future pass. prtc. Thus, [illegible] संयुगे हनिष्यमाणान्. संयुग refers to the fight proposed to be raged by Balarāma. तव-The use of the Gen. appears to be ungrammatical as the root दा or the roots synonymous to it ought to govern the Dat. of the indirect object as enjoined by चतुर्थी सम्प्रदाने (Pāṇ. 2.3.13). It may, however, be pointed out that the roots signifying 'to give' have occasionally been used by various authors with the Gen. or the Loc., e.g., (i) दर्शितक्रमयशा नृग रणमुखे मृत्योः प्रतिग्राहिताः (ii) राज्यं [illegible] [illegible] वै ददामि तव खेचर (iii) यस्त्वं रामे पृथिवीं दातुमिच्छसि.

This stanza contains the declaration made by Balarāma to rage a fight against the Pāṇḍavas and to rectify the wrong done to Duryodhana.

Metre is वसन्ततिलका.

Baladeva. Hear, I will scarify the body of the Pāṇḍavas with my ploughshare flung at them, completely tear their shoulders and chests (or hearts) with pestle-blows, slay them in the battle together with their chariots, horses and elephants, make their allies follow the path of heaven and then I will surrender them (i.e. their corpses) to you. [32]

* Drs. Sarup and Woolner take सरथाश्वनागान् not with पाण्डुपुत्रान् but with स्वर्गानुयात्रपुरुषान् which they consider to be the warriors of Duryodhana. Thus, according to this interpretation, the construction of the verse would run as follows :—

आक्षिप्तलाङ्गलमुखोल्लिखितैः शरीरैः (उपलक्षितान्) मुसलप्रहारैः निर्दारितांसहृदयान् पाण्डुपुत्रान् तव संयुगहतान् सरथाश्वनागान् स्वर्गानुयात्रपुरुषान् दास्यामि।

"To thy warriors slain in battle with chariots, elephants and horses and faring to heaven, I will give the sons of Pāṇḍu, their bodies furrowed by my ploughshare hurled upon them, their hearts and shoulders torn by pestle blows."

दुर्योधनः—मा मा भवानेवम् ।

प्रतिज्ञावसिते भीमे गते भ्रातृशते दिवम् ।
मयि चैवं गते राम ! विग्रहः किं करिष्यति ॥ ३३ ॥

अन्वयः—राम ! भीमे प्रतिज्ञावसिते, भ्रातृशते दिवं गते, मयि च एवं गते विग्रहः किं करिष्यति ?

हिन्दी—हे बलराम जी ! भीम की प्रतिज्ञा पूरी हो ली है, मेरे सौ भाई स्वर्ग सिधार चुके हैं और मेरी भी यह अवस्था है तो फिर युद्ध से क्या होगा ?

Glossary. प्रतिज्ञावसित=पूर्णप्रतिज्ञः—whose promise has been fulfilled. दिवं गत–gone to heaven or dead.

Notes. प्रतिज्ञावसिते—अवसिता प्रतिज्ञा यस्य तस्मिन् (बहु०). अवसित—अव + √सो 4 P. 'to bring to an end' + क्त. The word ending in क्त (or technically called निष्ठान्त) ought to have been placed before the other members of the compound (निष्ठा Pan. 2. 2. 36), hence the correct form would be 'अवसितप्रतिज्ञ'. This irregularity can, however, be justified by including the expression in आहिताग्नि group. प्रतिज्ञा—Bhīma's promise to break the thighs of Duryodhana. भ्रातृशते—भ्रातॄणां शते (तत्पु०) Loc. sing. एवङ्गते—एवं गतं यस्य तस्मिन् (बहु०), गत though P. prtc. in form is a noun in sense indicating गति (state or condition); hence it means 'reduced to such a state or plight'. प्रतिज्ञावसिते भीमे, दिवङ्गते भ्रातृशते and एवङ्गते मयि are examples of the Locative Absolute. विग्रह—The meaning of √ग्रह् changes with different prefixes as given below:—

प्रग्रहः(rein), सङ्ग्रहः (collection), अनुग्रहः (kindness), अवग्रहः (drought), विग्रहः (war or body), आग्रहः (persistence) and निग्रहः (confinement or subjection).

Metre is अनुष्टुप्.

Trans. Bhīma has fulfilled his promise, my hundred brothers have gone to heaven and I am reduced to this plight. O Balarāma ! What can war bring about ? [33]

बलदेवः—प्रत्यक्षं वञ्चितो भवानित्युत्पन्नो मे रोषः ।
दुर्योधनः—वञ्चित इति मां भवान् मन्यते ।
बलदेवः—कः संशयः ।
दुर्योधनः—हन्त भोः ! दत्तमूल्या इव मे प्राणाः । कुतः,

आदीप्तानलदारुणाज्जतुगृहाद् बुद्ध्यात्मनिर्वाहिणा
युद्धे वैश्रवणालयेऽचलशिलावेगप्रतीसारिणा ।
भीमेनाद्य हिडिम्बराक्षसपतिप्राणप्रतिग्राहिणा
यद्येवं समवैषि मां छलजितं भो राम ! नाहं जितः ॥ ३४ ॥

प्रत्यक्षमिति । प्रत्यक्षम्=अक्ष्णोः अभिमुखे (अव्यय०) in my presence. वञ्चितः—deceived, taken in.

हन्तेति । दत्तमूल्याः—दत्तं मूल्यं येभ्यः ते (बहु०), price for which has been paid. The sense becomes clear by supplying 'वञ्चितेन'. The idea is that the trick played by Bhima has been paid for by the loss of my life. Duryodhana probably thinks that he is so brave as not to be defeated by a celebrated hero like Bhima by fair means. His death through a trick establishes his indubitable superiority over his opponent as regards valour. His death has rather gained him a good name as an invincible hero.

Baladeva. You have been taken in before my eyes. This has excited my anger.

Duryodhana. You think that I was hoodwinked.

Baladeva. Is there any doubt ?

Duryodhana. Hurrah ! It seems price has been paid for my life. For,

अन्वयः—भोः राम ! यदि आदीप्तानलदारुणात् जतुगृहात् बुद्ध्या आत्मनिर्वाहिणा, युद्धे वैश्रवणालये अचलशिलावेगप्रतीसारिणा हिडिम्बराक्षसपतिप्राणप्रतिग्राहिणा भीमेन माम् एवं छलजितं समवैषि, (तर्हि) अहम् अद्य न जितः ।

हिन्दी—भीम उस लाक्षा-गृह से, जो धधकती हुई आग के कारण भयानक प्रतीत होता था, चतुरतापूर्वक बच निकला, उसने (गन्धर्वों के साथ) युद्ध में कुबेर के स्थान (गन्धमादन नामक पर्वत) पर पहाड़ी पत्थरों की ज़ोर से बौछार की और राक्षसराज हिडिम्ब के प्राणों को हर लिया; यदि तुम यह समझते हो कि

आज उसी भीम ने मुझे इस प्रकार छल के द्वारा जीत लिया है तो मैं परास्त ही नहीं हुआ।

Glossary. आदीप्त=प्रज्वलितः—all ablaze. दारुण=भयानकः—formidable. जतु=लाक्षा—lac. निर्वाहिन्=बहिरागमनकारिन्—one who contrives (or compasses) his rescue (or extrication). वैश्रवण=कुबेरः. अचल=पर्वतः—a mountain. प्रतीसारिन्=वर्षुकः—one who throws or hurls in succession. प्रतिग्राहिन्=अपहारकः—one who takes away. छलजित-trickishly conquered. समवैपि=विचारयसि-you think.

Notes. आदीप्तानलदारुणात्—आदीप्तोऽनल इति आदीप्तानलः (कर्म०) तेन (हेतुभूतेन) दारुणात् (तत्पु०). आदीप्त—आ+√दीप् 'to shine or burn'+क्त, the prefix आ denotes 'completion' and hence आदीप्त–'completely burning or all ablaze.' Other instances where आ has the same significance are आपूर्ण, आयाम, आक्रम etc. जतुगृहात्—जतुना निर्मितं गृहमिति तस्मात् (मध्यमपद० तत्पु०) आत्मनिर्वाहिणा—आत्मनो निर्वाहिणा (तत्पु०). Inst. sing. It qualifies भीमेन. निर्वाहिन्–निर्वोढुं शीलमस्य or निर्वहतीति, one who contrives extrications or rescue; निः + √वह् 'to carry'+ णिनि (=इन्); It has an allusion to the Pāṇḍava's skilful escape from the lac-house secretly built by Duryodhana to burn them.

वैश्रवणालये—वैश्रवणस्यालये (तत्पु०), वैश्रवणः-विश्रवसः अपत्यं पुमान्; विश्रवस्+अण (a patronymic suffix). विश्रवस् is substituted by विश्रवण and रवण, thus we have वैश्रवण and रावण. The former signifies 'Kubera'. Viśravas is said to be the son of Pulastya and father of Rāvaṇa, Kumbhakarṇa, Vibhīṣaṇa and Śūrpaṇakhā by his wife Iḍāviḍā. Kubera, the half-brother of Rāvaṇa, is mythically known as the lord of riches and the regent of northern quarters. He is further said to be the king of the Yakṣas and Kinnaras. His abode is Kailāśa. वैश्रवणालय, however, refers here to Kubera's pleasure-garden, viz., Gandhamādana situated to the east of Meru.

युद्धे—It refers to Bhīma's fight with Gandharvas when

the former compelled by Draupadī went to Gandhamādana to fetch saugandhika, probably white water-lily or a fragrant grass. **अचलशिलावेगप्रतीसारिणा**—अचलस्य शिलाः इति अचलशिलाः (तत्पु०), वेगेन प्रतीसारिणेति वेगप्रतीसारिणा, (तत्पु०) अचलशिलानां वेगप्रतीसारिणा (तत्पु०). **प्रतीसारिन्**—प्रतीसारः (throw in opposite direction) अस्ति अस्येति; प्रतीसार+इन् (अत इनिठनौ Pāṇ. 5. 2. 115). प्रतीसार–प्रति+ √सृ 'to move'+घञ्; as the इ of प्रति is elongated (उपसर्गस्य घञ्यमनुष्ये बहुलम् Pāṇ. 6. 3. 122). The word प्रतीसारिन् may not be derived as प्रतिसारयति or प्रतिसारयितुं शीलमस्येति सः because in that case the elongation of इ, which is admissible when घञ् follows the root, will be impossible. **हिडिम्बराक्षसपतिप्राणप्रतिग्राहिणा** -- राक्षसानां पतिः (तत्पु०), हिडिम्बश्चासौ राक्षसपतिश्चेति हिडिम्बराक्षसपतिः (कर्म०) तस्य प्राणानां प्रतिग्राहिणा (तत्पु०); हिडिम्ब—the name of a monstrous demon who was slain by Bhīma. Former's sister is said to have married the latter. **प्रतिग्राहिन्**--प्रतिग्रहीतुं शीलमस्येति (प्रति+ √ग्रह् 'to take'+णिनि). All the foregoing adjectives qualifying Bhīma have been purposely inserted and are descriptive of his heroic feats. **छलजितम्**—छलेन जितम् (तत्पु०).

This stanza aims at elucidating Duryodhana's words दत्तमूल्या इव मे प्राणाः and shows that victory by unfair means is not worthy of its name and is tantamount to defeat. Duryodhana thinks that the introduction of trick implies Bhīma's incapability for fair conquest and suggests that the imminent loss of his life is compensated by the reward in the shape of indirect victory. Duryodhana's description of his opponent's valorous achievements reflects his superiority over the latter and signifies that his downfall has established his renown as an honest warrior, stronger than gigantic Bhīma.

Metre is शार्दूलविक्रीडित.

Trans. Balarāma, I have not at all been discomfited to-day, if you think that I have in this way been trickishly conquered by Bhīma who took away the life of (i. e. killed) Hiḍimba, the lord of demons, wisely compassed his own

बलदेवः–भीमसेन इदानीं तव युद्धवञ्चनामुत्पाद्य स्थास्यति ?
दुर्योधनः—किञ्चाहं भीमसेनेन वञ्चितः ?
बलदेवः—अथ केन भवानेवंविधः कृतः ?
दुर्योधनः—श्रूयताम्—

येनेन्द्रस्य स पारिजातक-तरुर्मानेन तुल्यं हृतो
दिव्यं वर्षसहस्रमर्णवजले सुप्तश्च यो लीलया।
तीव्रां भीमगदां प्रविश्य सहसा निर्व्याज-युद्धप्रिय-
स्तेनाहं जगतः प्रियेण हरिणा मृत्योः प्रतिग्राहितः ॥३५॥

---

rescue from a house which was built of lac and was rendered formidable on account of blazing fire and who forcefully flung mountain rocks in the battle (that took place) in Kubera's abode. [34]

भीमसेन इति। युद्धवञ्चनाम्—युद्धे वञ्चना इति ताम् (तत्पु०). उत्पाद्य—उत्+ √पद् 'to go or attain' + णिच् (causal affix) + क्त्वा (=ल्यप्)=कृत्वा, having made; hence तव युद्धवञ्चनामुत्पाद्य having tricked you in the duel contest.

किञ्चेति। किञ्च—Here it is indicative of doubt on the part of the speaker.

अथेति। एवंविधः—एवं विधा यस्य सः (बहु०), of this kind, i.e., reduced to this plight, अथ—It indicates interrogation.

Baladeva. I don't think if Bhīmasena, having tricked you in the fight, would live now.

Duryodhana. Am I tricked by Bhīmasena ?

Baladeva. Then, who has reduced you to this plight ?

Duryodhana. Listen,

अन्वयः—येन इन्द्रस्य सः पारिजातकतरुः मानेन तुल्यं हृतः, यः च दिव्यं वर्षसहस्रम् अर्णवजले लीलया सुप्तः, तेन जगतः प्रियेण हरिणा तीव्रां भीमगदां सहसा प्रविश्य निर्व्याजयुद्धप्रियः अहं मृत्योः प्रतिग्राहितः।

हिन्दी—जिसने इन्द्र का सुप्रसिद्ध पारिजात वृक्ष उसकी प्रतिष्ठा के साथ ही हर लिया और जिसने हजारों दिव्य वर्षों तक समुद्र के पानी में योगनिद्रा का मनमाना आनन्द लूटा उसी जगत्प्रिय कृष्ण ने भीम की तेज गदा में एकाएक प्रवेश करके निष्कपट युद्ध को चाहने वाले मुझे मौत के सुपुर्द कर दिया है।

Glossary. पारिजातकतरु—celestial tree. मान=प्रतिष्ठा–

glory or चित्तसमुन्नतिः self-pride. **तुल्यम्**=सह—with. **हृत**=बलाद् गृहीतः-despoiled, or चोरितः-stolen. **लीलया**=विलासपूर्वकम्-playfully, joyfully. **हरि**=केशवः-Lord Kṛṣṇa. **तीव्र**=तीक्ष्णः-sharp. **निर्व्याज**=निश्छलम्-free from tricks, i. e., fair. **प्रतिग्राहित**=समर्पितः-given over.

Notes. **पारिजातकतरुः**—पारिजातकश्चासौ तरुश्चेति (कर्म॰), पारिजातकः; पारमस्यास्तीति पारी (=समुद्रः, ocean) तस्माज्जातः इति पारिजातः, (sea-born), it is further augmented by कन्, an affix forming diminutive (संज्ञायां कन् Pāṇ. 5. 3. 75). पारिजातक is one of the five trees of Paradise—

पञ्चैते देवतरवः मन्दारः **पारिजातकः** ।
सन्तानः कल्पवृक्षश्च पुँसि वा हरिचन्दनम् ॥ Amara.

It is said to have been produced at the churning of the ocean and come into the possession of Indra from whom it was wrested by Kṛṣṇa and planted in the pleasure garden of his beloved Satyabhāmā. **तुल्यम्**=तुलया परिमितम्, measured in the balance, i. e., equal (तुला+यत्). Generally this word forms an adjective to denote 'equal, like or resembling' and is used with the Gen. or Inst. (तुल्यार्थैरतुलोपमाभ्यां तृतीयाऽन्यतरस्याम् Pāṇ. 2. 3. 72); but here it is used as an Indc. and expresses the sense of समम् or सह, i. e., together with. In this sense it is rarely used. We would, therefore, prefer the reading 'येनेन्द्रस्य स पारिजातकतरुर्मानेन तुल्यो हृतः'. **हृतः**—√हृ 'to steal or deprive of'+क्त; when taken with तरु it would express 'deprived of, despoiled' but with मान would imply 'humiliation'. **सः**-Though a pronoun it is used here as an adj. qualifying पारिजातकतरुः (a celestial tree) and signifies popularity of the same, hence सः=प्रसिद्धः. **दिव्यम्**—दिवि भवम्, दिव्+यत् (द्युप्रागपागुदक्प्रतीचो यत् Pāṇ. 4. 2. 101). **वर्षसहस्रम्**—वर्षाणां सहस्रम् (तत्पु॰).

अर्णवजले—अर्णवस्य जले (तत्पु॰). **सुप्तः**—It does not express actual sleep but implies the state of inactivity enjoyed by the Supreme Soul after universal destruction. **सहसा**—Indc. means 'suddenly or precipitately'; सहसेत्या-

(नेपथ्ये)

उस्सरह अय्या! उस्सरह।

उत्सरन्त्वार्याः! उत्सरत।

बलदेवः—(विलोक्य) अये! अयमत्रभवान् धृतराष्ट्रो गान्धार्या दुर्जयेनादेशितमार्गोऽन्तःपुरानुबन्धः शोकाभिभूतहृदय इत एवाभिवर्त्तते। य एषः,

---

कस्मिकाविमर्पयोः **निर्व्याजयुद्धप्रियः**—निर्गतो व्याजो यस्मात्तद् निर्व्याजम् (बहु०) निर्व्याजञ्च तद्युद्धमिति निर्व्याजयुद्धम् (कर्म०) तत् प्रियं यस्य सः (बहु०). **मृत्योः**–The use of the Gen. seems to be ungrammatical as प्रतिग्राहित ought to have governed the noun मृत्यु in the Dat. Irregularity of this type has already been pointed out in 'दास्यामि·········तव पाण्डुपुत्रान्' ibid. 32. **प्रतिग्राहित**–प्रति+ √ग्रह् 'to take'+णिच्+क्त.

Metre is शार्दूलविक्रीडित.

Trans. I have a liking for fair fight. Keśava, who is dear to the world, all of a sudden, entered into the sharp mace of Bhīma and gave me over to death. It was he who once despoiled that (famous) heavenly tree (Pārijātaka), humiliated Indra's pride and playfully slept a thousand celestial years in the waters of the ocean. [35]

(Behind the curtain)

अय इति। अत्रभवान्—his honour etc.' (तत्रभवान्पूज्यस्तथैवात्रभवानपि Yādava). **गान्धार्या**—"सह" may be supplied after it to make the sense clear. गान्धारी—(f.) गान्धारदेशस्य राज्ञोऽपत्यं पुमान् गान्धारिः, गान्धार+इञ् (अत इञ् Pāṇ. 4. 1. 95) स्त्री चेद् गान्धारी गान्धारि+ङीप् (इतो मनुष्यजातेः Pāṇ. 4. 1. 65). Gāndhārī was the daughter of Subala, king of the Gāndhāras. **दुर्जय**–It is the name of Duryodhana's son. **आदेशितमार्गः**—आदेशितः मार्गो यस्य सः (बहु०). It qualifies 'धृतराष्ट्रः'. आदेशित–आ + √दिश् 'to grant'+ णिच्+क्त; The causal affix (णिच्) is not used in the causal sense. It is occasionally employed to denote the meaning of the root (स्वार्थे णिच्) itself. Thus आदेशित=आदिष्ट. **अन्तःपुरानुबन्धः**–अन्तःपुरमनुबन्धो यस्य सः (बहु०); अन्तःपुरम्=अवरोधनम्–

वीर्याकरः सुत शत-प्रविभक्त-चक्षु-
दर्पोद्धतः कनक यूप विलम्ब-बाहुः ।
सृष्टो ध्रुवं त्रिदिव रक्षण-जात-शङ्कै-
र्देवैररातितिमिराञ्जलि-ताडिताक्षः ॥ ३६ ॥

---

harem; अनुबन्धः—अनुबध्यते इति ; अनु+√बन्ध् 'to bind'+घञ्. It means अनुवर्ती 'a follower.' Cf.

दोषोत्पादेऽनुबन्धः स्यात्प्रकृत्यादिविनश्वरे ।
मुख्यानुयायिनि शिशौ प्रकृतस्यानुवर्तने ॥ Amara.

Hence the compound अन्तःपुरानुबन्धः=अवरोधचारिणीभिः स्त्रीभिरनुगम्यमानः'followed by the inmates of harem'. **शोकाभिभूतहृदयः**—शोकेनाभिभूतमिति शोकाभिभूतम् (तत्पु०), तादृग् हृदयं यस्य सः (बहु०), one whose heart (हृदय) is overwhelmed (अभिभूत) with grief or sorrow (शोकेन). **अभिवर्तते**—अभि + √वृत् 'to exist' Pr., comes near.

[*Voices behind the curtain*]

Trans. Out of the way, gentlemen, out of the way.

Baladeva. (*Beholding*) Oh, here comes honourable Dhṛtarāṣṭra with Gāndhārī, led by Durjaya and followed by the inmates of the harem. His heart is overwhelmed with grief.

अन्वयः—(यः एषः) वीर्याकरः सुतशतप्रविभक्तचक्षुः दर्पोद्धतः कनकयूपविलम्बबाहुः (धृतराष्ट्रः) त्रिदिवरक्षणजातशङ्कैः देवैः अरातितिमिराञ्जलिताडिताक्षः ध्रुवं सृष्टः ।

हिन्दी—ये दर्पपूर्ण महाबली धृतराष्ट्र हैं जिनकी आँखें सौ पुत्रों में विभक्त हो चुकी हैं और जिनकी भुजाएं स्वर्णमय यज्ञस्तम्भ के समान विशाल हैं । स्वर्ग की रक्षा के विषय में सन्दिग्ध (अथवा भयभीत) हुए देवताओं ने इनकी आँखों को शत्रुरूप मुट्ठीभर अन्धकार से नष्ट कर इन्हें जन्म दिया ।

Glossary. **वीर्याकर**—mine of valour, valorous. **प्रविभक्त**—divided. **उद्धत**—haughty, puffed up with. **कनक**=स्वर्णम्—gold. **यूप**=यज्ञस्तम्भः—sacrificial post. **विलम्ब**=दीर्घः—long. **त्रिदिवः**=स्वर्गः—heaven. **शङ्का**=सन्देहः—doubt or भयम्—fear **अराति**=शत्रुः i. e. शत्रुवद्दुःखदायकः—malicious. **तिमिर**=तमः—darkness. **अञ्जलि**—handful. **ध्रुवम्**=as it were. **सृष्ट**=रचितः—created.

Notes—वीर्याकरः—वीर्यस्य आकरः (तत्पु॰). सुतशतप्रविभक्तचक्षुः—सुतानां शतमिति सुतशतम् (तत्पु॰) तत्र प्रविभक्तमिव चक्षुर्यस्य सः (बहु॰), this compound accounts for Dhṛtarāṣṭra's blindness in a fanciful manner. प्रविभक्त—प्र+वि+√भज् 'to divide'+क्त. चक्षुष्—It may be taken in its usual sense, i. e., organ of sight or may imply 'faculty of perception' or 'vision'. Cp. चक्षुरायुश्चैव प्रहीयते Manu 4. 41. दर्पोद्धतः–दर्पेण उद्धतः (तत्पु॰). कनकयूपविलम्बबाहुः—कनकस्य यूपः इति कनकयूपः (तत्पु॰) तद्वद् विलम्बौ इति कनकयूपविलम्बौ (कर्म॰) तादृशौ बाहू यस्य सः (बहु॰). This expression gives an idea of Dhṛtarāṣṭra's unusual strength indicated by the length of arms. त्रिदिवरक्षणजातशङ्कैः—त्रिदिवस्य रक्षणमिति त्रिदिवरक्षणम् (तत्पु॰) तत्र जाता शङ्का येषां तैः (बहु॰). It qualifies देवैः. त्रिदिव–तिसृष्ववस्थासु दीव्यतीति, that which shines at sunrise, sunset and night, hence 'sky' or त्रयः दीव्यन्ति अत्रेति, a place where the sacred Trinity playfully rejoices ; त्रि + √दिव् 'to shine or rejoice'+घञ् (हलश्च Paṇ.3.3.121). अरातितिमिराञ्जलिताडिताक्षः—अरातिरूपं तिमिरमिति अरातितिमिरम् (कर्म॰) तस्याञ्जलिना ताडिते इति अरातितिमिराञ्जलिताडिते (तत्पु॰) तादृशी अक्षिणी यस्य सः (बहु॰). Darkness is here spoken of as inimically disposed to the sight or human eyes as the former deteriorates the function of the latter.

The last two lines of the stanza purport that the gods conscious of Dhṛtarāṣṭra's superiority in strength apprehended encroachment of the kingdom of Paradise at the hand of the mighty monarch and therefore made him sightless lest he might darken the door of heaven and seize Indra's throne by dint of his valour. The word ध्रुवम् (Ind.) means 'as it were.' Cp.

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः ।
उत्प्रेक्षावाचकाः शब्दा इवशब्दोऽपि तादृशः ॥

Metre is वसन्ततिलका.

Trans. He is a mine of valour. His vision is divided as it were, amongst his hundred sons. He is puffed up

(ततः प्रविशति धृतराष्ट्रो गान्धारी देव्यौ दुर्जयश्च)

धृतराष्ट्रः—पुत्र क्वासि ?

गान्धारी—पुत्तअ ! कहिंसि ? [पुत्रक ! क्वासि ?]

देव्यौ महाराअ ! कहिं सि ? [महाराज ! कुत्रासि ?]

धृतराष्ट्रः—भोः ! कष्टम् ।

वञ्चना-निहतं श्रुत्वा सुतमद्याहवे मम ।
मुखमन्तर्गतास्त्राक्षमन्धमन्धतरं कृतम् ॥ ३७ ॥

---

with self-pride. His arms are long like sacrificial posts made of gold. The gods doubting their ability to protect heaven created him, as it were, with his eyes smitten (or obscured) with a handful of malicious darkness. [**36**]

तत इति । देव्यौ—It refers to the queens of Duryodhana namely Mālanī and Pauravī. पुत्रक—Voc. sing. अनुकम्पितः पुत्र इति पुत्रकः ; पुत्र+क (अनुकम्पायाम् Pan.5.3.76). It is often used as a term of endearment.

[Enter Dhṛtarāṣṭra, Gāndhārī, two queens and Durjaya]

Dhṛtarāṣṭra—Where are you, my son ?

Gāndhārī—My lad, where are you ?

Queens—Where are you, my lord ?

Dhṛtarāṣṭra—Oh, it is painful.

अन्वयः—आहवे वञ्चनानिहतं सुतम् अद्य श्रुत्वा मम अन्धं मुखम् अन्तर्गतास्त्राक्षम् अन्धतरं कृतम् ।

हिन्दी—आज यह सुन कर कि पुत्र युद्ध में कपट से मारा गया है मेरी आंखों के गोलक आँसुओं से भर गए हैं, अतः मेरा मुँह जो पहले से ही अन्धा था और भी अधिक अन्धा हो गया है ।

Glossary. आहव=युद्धम्—battle. अन्तर्गत—gone inside (i.e., full of) or depressed. अस्र=अश्रु—tear.

Notes. वञ्चनानिहतम्—वञ्चनया निहतम् (तत्पु०). मुखम्—secondarily it signifies 'eyes' as the whole occasionally indicates a part. अन्तर्गतास्त्राक्षम्—अन्तर्गतानि अस्राणि ययोस्ते अन्तर्गतास्रे (बहु०) तादृशी अक्षिणी यस्य तत् (बहु०). It qualifies मुखम्. The affix टच् has been added to अक्षिन् the last member of

गान्धारि ! किं धर से ?

गान्धारी—जीवाविद म्हि मन्दभाआ। [जीवितास्मि मन्दभागा।]

देव्यौ—महाराज! महाराज!

राजा—भोः। कष्टम्। कष्टम्। यन्ममापि स्त्रियो रुदन्ति।

पूर्वं न जानामि गदाभिघात-रुजामिदानीं तु समर्थयामि।
यन्मे प्रकाशीकृत-मूर्धजानि रणं प्रविष्टान्यवरोधनानि ॥ ३८ ॥

this Bahu. compound. अस्र also means 'corners', i.e., an eye-corner. It will mean that Dhṛtarāṣṭra's eye-corners had gone in or were depressed as a result of constant bewailing. अस्र also means 'शोणित'. Cf.

अस्रः कोणे कचे पुंसि क्लीबमश्रुणि शोणिते। Medinī.

अन्धतरम्—The idea is that although धृतराष्ट्र, was blind yet the presence of his sons, a source of pleasure, served him just like eyes, but now in their absence he is rendered absolutely blind.

Metre is अनुष्टुप्.

Trans. When I heard today that my son is dead (struck down) in the fight by stratagem, my blind face with cavities of eyes full of tears is rendered still blinder. [37]

किमिति। धरसे from √धृ to sustain, "जीवितं" or "प्राणान्" may be added here to complete the sentence; hence we shall have किं धरसे जीवितम्—are you alive? **मन्दभागा**—मन्दः भागो यस्याः सा (बहु०), ill-fated.

Trans:—Gāndhārī, do you sustain life?

Gandhari. Ill-fated as I am, I am still alive.

Queens. Oh! Our lord.

King. Oh! It is painful that even my queens are mourning.

अन्वयः—पूर्वं गदाभिघातरुजां न जानामि, इदानीं तु समर्थयामि; यत् प्रकाशीकृतमूर्धजानि मम अवरोधनानि रणं प्रविष्टानि।

हिन्दी—पहले तो मुझे गदा प्रहार से उत्पन्न पीड़ा न जान पड़ी थी परन्तु अब मैं उस अनुभव करने लगा हूँ, क्योंकि रनिवास में रहने वाली मेरी स्त्रियाँ

धृतराष्ट्रः—गान्धारि! किं दृश्यते दुर्योधननामधेयः कुलमानी?

गान्धारी—महाराअ! ण दिस्सदि। [महाराज! न दृश्यते।]

धृतराष्ट्रः—कथं न दृश्यते। अद्यास्मि, योऽहमन्वेष्टव्ये काले पुत्रं न पश्यामि। कृतान्तहतक!

खुले बालों युद्ध के मैदान में आ पहुँची हैं।

Glossary. **रुजा**=व्यथा–pain or भङ्गः–fracture (of thighs). **जानामि**=अवगच्छामि--I know or feel. **समर्थयामि**=अनुभवामि–I realise. **यत**=यतः—because. **प्रकाशीकृत**=अनावृतः—uncovered, open. **मूर्धजः**=केशः—hair (i. e. braided hair). **अवरोधनम्**=अन्तःपुरवासिन्यः राज्ञ्यः—ladies of the harem, queens.

Notes. **समर्थयामि**—from सम्+√अर्थ् 'to beg' usually used in Ātm. signifies 'to corroborate, but it has been used here otherwise in the sense of 'realisation'. **प्रकाशीकृतमूर्धजानि**–प्रकाशीकृताः मूर्धजाः यैस्तानि (बहु०), who have unveiled their hair. It qualifies अवरोधनानि which, like अन्तःपुर, means inmates of the harem; प्रकाशीकृताः–अप्रकाशाः प्रकाशाः सम्पद्यमानाः कृताः. मूर्धजः–मूर्ध्नि जातः, मूर्धन्+√जन् 'to be born'+ड (सप्तम्यां जनेर्डः Pan. 3.2.97).

The stanza describes Duryodhana's mental worry enhanced by the appearance of queens in a wretched condition on the battle-field.

Metre is उपजाति.

Trans. Prior to this, I did not feel the pain caused by the strokes of the club, but now I realise it, because the ladies of my harem have stepped into the battle-field with their tresses quite unveiled. [38]

गान्धारीति। दुर्योधननामधेयः—दुर्योधनः नामधेयं यस्य सः (बहु०), one whose name is Duryodhana. नामधेयम्—नामैव नामधेयम्; नाम+धेय (भागरूपनामभ्यो धेयः Vār.). **कुलमानी**—कुलस्य मान इति कुलमानः, सोऽस्यास्तीति; कुलमान+इन्, one who takes pride in his race or कुले मानी, one who commands pride of the family.

Dhṛtarāṣṭra. O Gāndhārī, can you see Duryodhana who is the pride of our family?

Gāndhārī. His Majesty, he is not seen.

रिपु-समर-विमर्दं मान-वीर्य-प्रदीप्तं
सुत शतमतिधीरं वीरमुत्पाद्य मानी ।
धरणि-तल विकीर्णं किं स योग्यो न भोक्तुं
सकृदपि धृतराष्ट्रः पुत्रदत्तं निवापम् ॥ ३६ ॥

कथमिति । अद्यास्मि—I am alive today.

अन्वेष्टव्य–अन्वेष्टव्य=अन्वेषणोचित—अनु+ √इष् 'to go, to desire' +तव्यत्, other form would be अन्वेष्टव्य. terminating in Pot. pass. prtc. usually means that which is to be searched or followed but has been used here to indicate 'when one is to be searched.' Thus तव्यत् seems to have been used idiomatically in unusual sense and may be grammatically defended by कृत्यल्युटो बहुलम् (Pāṇ. 3. 3. 113). कृतान्तहतक–कृतान्तश्चासौ हतकः इति कृतान्तहतकः (कर्म०), Voc. sing. कृतान्तः=यमः 'the god of death'; हतक–हत+कन् (कुत्सिते Pāṇ. 5. 3. 74), a term of censure.

Dhṛtarāṣṭra. How it is that he is not seen? Woe to me that I am alive today and cannot see him at the time of search. O you wretched god of death!

अन्वयः—रिपुसमरविमर्दं मानवीर्यप्रदीप्तम् अतिधीरं वीरं धरणीतल-विकीर्णं सुतशतम् उत्पाद्य सः मानी धृतराष्ट्रः पुत्रदत्तं निवापं सकृत् अपि भोक्तुं किं न योग्यः ?

हिन्दी—युद्ध में शत्रुओं का संहार करनेवाले, आत्मगौरव तथा राज-दण्ड से चमकनेवाले, अति बुद्धिमान्, बलवान् और (युद्ध)भूमि पर गिरे पड़े सौ पुत्रों का पिता होकर भी क्या स्वाभिमानी धृतराष्ट्र अकेले पुत्र (दुर्योधन) द्वारा सन्तर्पित जलाञ्जलि को एक बार भी उपभोग करने के योग्य नहीं है ?

Glossary. समर=सङ्ग्रामः–battle. विमर्द=संहारकः–one who crushes. प्रदीप्त=देदीप्यमानः–shining or resplendent. वीर्य=प्रभावः–influence or power. धरणितल–surface of the earth, i. e., battle-ground. विकीर्ण=विक्षिप्त–lying here and there in disorder पुत्रदत्त=एकेन पुत्रेण समर्पितः–offered by only son. निवाप=पितृदानम्–watery oblation intended for manes. सकृत्=

एकवारम्–once. भोक्तुम्=अत्तुम् (i. e. पातुम् ,–to eat, to enjoy or to drink).

Notes. **रिपुसमरविमर्दम्**—रिपूणां समरे विमर्दम् (तत्पु०) Acc. sing. **विमर्दम्** विमृद्नातीति ; वि+ √मृद् 'to kill' + अच्. **मानवीर्य-प्रदीप्तम्**–मानश्च वीर्यश्चेति मानवीर्ये (द्वन्द्व०) ताभ्यां प्रदीप्तम् (तत्पु०). प्रदीप्त–Though literally it means 'resplendent' it may be taken here in the sense of प्रसिद्ध (well-known or reputed for). **वीर्य**—It here refers to the influence coming from treasure and military power.

वीर्यं बले प्रभावे च,
स प्रभावः प्रतापश्च यत्तेजः कोशदण्डजम्. Amara.

The word वीर्य, if taken to signify बलम् 'valour', will render the word वीर mere repetition and therefore quite superfluous. **धरणितलविकीर्णम्**–धरण्यास्तले विकीर्णम् (तत्पु०). If this compound be taken to qualify सुतशतम्, विकीर्ण then would give an idea of the scattered mass of the corpses of Dhṛtarāṣṭra's sons killed in the battle-field, but if taken as an adjective to निवाप then विकीर्ण though terminating in Past prtc. would be equivalent to विकिरिष्यमाणम्. **उत्पाद्य**—उत्+√पद् 'to obtain' + णि+क्त्वा (=ल्यप्). **पुत्रदत्तम्**—पुत्रेण दत्तम् (तत्पु०). It qualifies निवापम् and therefore दत्त may be taken in the sense of दास्यमानम्. **किं न योग्यः**—There seems to be an echo of emotional indignation felt by Dhṛtarāṣṭra towards the god of death or his destiny.

Metre is मालिनी.

Trans. Dhṛtarāṣṭra is proud of procreating a hundred sons, who though capable of crushing their opponents in battles, resplendent with self respect and influence, very wise as well as brave, are now lying scattered on the surface of the earth. Does he not, therefore, deserve to enjoy once for ever the watery oblations to be offered to him by his only son (Duryodhana) ?

गान्धारी—जाद सुयोधण! देहि मे पडिवअणं, पुत्तसदविणासदुःक्खिदं महाराअं च मन्दभाअं सम्भावेहि। [जात! सुयोधन! देहि मे प्रतिवचनं, पुत्रशतविनाशदुःखितं महाराजञ्च मन्दभागं सम्भावय।]

बलदेवः—अये! इयमत्रभवती गान्धारी।

या पुत्र पौत्र-वदनेष्वकुतूहलाक्षी
दुर्योधनास्तमित-शोक-निपीत-धैर्या।
अस्रैरजस्रमधुना पतिधर्मचिह्न-
मार्द्रीकृतं नयन-बन्धमिदं दधाति ॥ ४० ॥

जातेति। जात— √जन् 'to be born'+क्त, son; in dramas this is often used as a term of endearment. मे=मह्यम्. It is the indirect object governed by देहि. प्रतिवचनम्—प्रतिदत्तं वचनम् (प्रादि०), answer. पुत्रशतविनाशदुःखितम्—पुत्राणां शतस्य विनाशेन दुःखितम् (तत्पु०) Acc. sing., aggrieved by the death of his hundred sons. सम्भावय–honour: सम्+भू 'to be'+णि. (The word सम्भावय has been supplied in the text to make up the sense.)

Gāndhārī. O my son Suyodhana, answer me and honour His Majesty the king who is aggrieved by the death of his hundred sons and thus rendered unfortunate.

अय इति। अत्रभवती–an honorific epithet of a noble lady.

Trans. Oh, here is Her Majesty the queen Gāndhārī.

अन्वयः—या पुत्रपौत्रवदनेषु अकुतूहलाक्षी दुर्योधनास्तमितशोकनिपीतधैर्या (सती) अधुना अजस्रम् अस्रैः आर्द्रीकृतम् इदं पतिधर्मचिह्नं नयनबन्धं दधाति।

हिन्दी—जिसकी आँखें पुत्र और पौत्रों के चेहरों को देखने के लिए (कभी) उत्कण्ठित नहीं हुई थीं, अब वही गान्धारी दुर्योधन की विकलता (अथवा पराजय) के शोक से अधीर हो उठी है और इसी कारण उसकी आँखों की पट्टी, जिसे उस ने पातिव्रत्य के चिह्नरूप से धारण किया हुआ है, निरन्तर बहते हुए आँसुओं से गीली हो गई है।

Glossary. वदन=मुखम्–face. कुतूहल=कौतुकम्, औत्सुक्यम्=keenness, eager desire. अस्तमित=अपचयः—decay or अधःपातः—downfall, defeat. निपीत=consumed i.e. विनष्टः–lost. अजस्रम् =अजस्रं स्रवद्भिः—ceaselessly flowing. आर्द्रीकृत=क्लिन्नः–rendered

wet. नयनवन्ध–veil or bandage for eyes. दधाति=धारयति—wears or puts on.

Notes. पुत्रपौत्रवदनेषु—पुत्राश्च पौत्राश्चेति पुत्रपौत्राः (द्वन्द्व०) तेषां वदनेषु (तत्पु०). अकुतूहलाक्षी—अविद्यमानं कुतूहलं यद्योस्ते अकुतूहले; (Vār. नञोऽस्त्यर्थानां वाच्यो वा चोत्तरपदलोपश्च) तादृशी अक्षिणी यस्याः सा (वहु०); अकुतूहलाक्षिन्+षच् (वहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच् Pāṇ. 5. 4. 113)+ङीष् (a feminine affix) (षिद्गौरादिभ्यश्च Pāṇ. 4. 1. 41). दुर्योधनास्तमितशोकनिपीतधैर्या—दुर्योधनस्य अस्तमितेन जातः शोकः इति दुर्योधनास्तमितशोकः (तत्पु०) तेन निपीतं धैर्यं यस्याः सा (बहु०). It may be noticed that while dissolving this compound जातः is supplied and the formation construed like शाकपार्थिव (शाकप्रियः पार्थिवः) where the intervening word is omitted in the compound. Such compounds have frequently occurred in the text and are called मध्यमपदलोपी. अस्तमित may be derived from अस्तम्+√इ+क्त or अ+√स्तम् 'not to be confused or weak' +क्त. The addition of क्त is, however, in both the cases indicative of the formation of abstract noun. Thus अस्तमित=अस्तमयन or अस्तमन. आर्द्रीकृतम्—अनार्द्रमार्द्रं कृतम् इति, 'made wet that was dry before'. This phrase is expressive of the lamentation, natural on the filial loss, on the part of Gāndharī, to such an extreme degree as could wet the bandage put on her eyes as a token of faithful devotion to her husband. नयनबन्धम्—नयनयोर्बन्धस्तम् (तत्पु०), बन्धः—बध्यतेऽनेनेति ; √बन्ध् 'to bind'+अच्, means of binding, i.e., a bandage. This word has a reference to Gāndhārī's vow not to enjoy optical pleasures as her husband was blind. Such an exalted character of Gāndhārī indeed presents before the world, beyond criticism, a model of conjugal fidelity.

Metre is वसन्ततिलका.

Trans. She, whose eyes were destitute of eager desire to see the faces of her sons and grandsons, has now lost patience due to grief on Duryodhana's downfall and as such the bondage put on her eyes as an indication of her

धृतराष्ट्रः—पुत्र! दुर्योधन! अष्टादशाक्षौहिणीमहाराज! क्वासि?

दुर्योधनः—अद्यास्मि महाराजः।

धृतराष्ट्रः—पुत्रशतज्येष्ठ! देहि मे दर्शनम्।

दुर्योधनः—(आत्मगतं)ददामि खलु वृत्तान्तम्। अनेन वृत्तान्तेन व्रीडितोऽस्मि।

---

faithful devotion to her husband has become wet with ceaselessly flowing tears. [40]

पुत्रेति। अष्टादशाक्षौहिणीमहाराज—अष्टादशानाम् अक्षौहिणीनां महाराज, Voc. sing., O you powerful monarch or sovereign of (i.e. having control over) eighteen huge armies. अष्टादश-अष्ट+आ+दश (द्व्यष्टनः संख्यायामबहुव्रीह्यशीत्योः Pan. 6. 3. 47), अष्टौ च दश च (द्वन्द्व०) or अष्टाधिका दश (मध्यमपदलोपी तत्पु०). अक्षौहिणी—अक्षाणाम् (रथानाम्) ऊहिनी (ऊहः समूहः अस्ति अस्या इति, ऊह+इन्+ङीप्) (तत्पु०); न् of ऊहिनी is changed into ण् (पूर्वपदात् संज्ञायामगः Pan. 8.4.3) and as enjoined by the Var. अक्षादूहिन्यामुपसंख्यानम् vṛddhi takes place. अक्षौहिणी–a large army consisting of 21870 chariots, 21870 elephants, 65610 horse and 109350 foot. महाराज–महान् चासौ राजा इति महाराजः (कर्म०), Voc. sing. The त् of महत् is substituted by आ (आन्महतः समानाधिकरणजातीययोः Pāṇ. 6.3.46) and टच् is added at the end of राजन्.

Dhṛtarāṣṭra—O my son, Duryodhana, the sovereign commander of eighteen armies, where are you ?

अद्यास्मि महाराजः–Even today I am a king? Being pressed down with the sense of self-humiliation Duryodhana thinks himself unfit for the title of a sovereign and ironically questions himself.

Duryodhana—Even today I am a sovereign!

पुत्रेति। पुत्रशतज्येष्ठ–Voc. sing. पुत्राणां शतेषु ज्येष्ठ (तत्पु०). ज्येष्ठ is derived from प्रशस्य (which is changed into ज्य in the comparative as well as the superlative degree and तमप् a suffix indicating the latter degree is changed into इष्ठन् (अजादी गुणवचनादेव Pāṇ. 5. 3. 58), ज्येष्ठ–'the eldest'.

धृतराष्ट्रः—एहि पुत्र! अभिवादयस्व माम्।

दुर्योधनः—अयमयमागच्छामि (उत्थानं रूपयित्वा पतति)
हा धिक्! अयं मे द्वितीयः प्रहारः। कष्टं भोः!

हृतं मे भीमसेनेन गदा-पात-कच-ग्रहे।
सममूरु-द्वयेनाद्य गुरोः पादाभिवन्दनम्॥ ४१॥

Dhṛtarāṣṭra—O eldest amongst my hundred sons, appear before me.

अन्यं वृत्तान्तं ददामि–I tell him another story. खलु–-It is here practically superfluous and is used to add to the grace of the sentence. अनेन वृत्तान्तेन–of this story i.e. happenning. It refers to Duryodhana's downfall in the duel combat with Bhīma. व्रीडितः=लज्जितः, व्रीड्+क्त, Nom. s. ashamed.

Duryodhana—I shall tell him a different story. I am ashamed of furnishing this information.

एहीति। एहि—आ+√इ 'to go' Impr. अभिवादयस्व–अभि+√वद् 'to greet, salute'.

Dhṛtarāṣṭra—Come my son, greet me.

अयमिति। अयम्–Though a pronoun it is idiomatically used to denote commencement of an action in near future. Repetition indicates 'hurry or perplexity'. उत्थानम्—उत्+√स्था+ल्युट् (=अन), स् of √स्था becomes त् (उदः स्थास्तम्भोः पूर्वस्य Pāṇ. 8. 4. 61), rising. रूपयित्वा—√रूप+णिच्+क्त्वा) acting or representing dramatically on the stage. प्रहारः–It may not be taken as actual blow afflicted by his opponent, but expresses that mere fall was painful like blow.

King—Here I come [*acts rising but falls*]. Alas! this is a second blow. Oh alack!

अन्वयः—गदापातकचग्रहे (सति) भीमसेनेन अद्य ऊरुद्वयेन समं मे गुरोः पादाभिवन्दनं हृतम्।

हिन्दी—भीमसेन ने गदा फेंक और केशों से पकड़ न केवल आज मेरी दोनों भुजाएँ ही तोड़ डाली हैं प्रत्युत मुझे पिता के चरणों में प्रणाम करने से भी वञ्चित कर दिया है।

गान्धारी—एत्थ जादा ! [अत्र जाते !]
देव्यौ—अय्ये ! इमा म्ह । [आर्ये ! इमे स्वः ।]
गान्धारी—अण्णेसह भत्तारम् । [अन्वेषयथां भर्त्तारम् ?]
देव्यौ—गच्छामि मन्दभाआ । [गच्छामि मन्दभागा ।]
धृतराष्ट्रः—क एष भोः ! मम वस्त्रान्तमाकर्षन् मार्गमादेशयति ।

Glossary. कचग्रह-seizure by hair. गुरु=पिता—father.

Notes. गदापातकचग्रहे—गदायाः पातः इति गदापातः (तत्पु०), कचानां ग्रहः इति कचग्रहः (तत्पु०), गदापातपूर्वकः कचग्रहः इति तस्मिन् (मध्यम० कर्म०). It is another example of the Locative Absolute. ऊरुद्वयम्-ऊर्वोर्द्वयम् (तत्पु०); गुरोः-It signifies here 'father or parents'.

Metre is अनुष्टुप्.

Trans. Having hurled his mace and taken me by the hair Bhīmasena has today disabled my both the thighs and besides has deprived me of (i. e. made me unfit for) paying respectful homage to my father by holding his feet.

[41]

अत्रेति । अत्र जाते—Voc. duel. It means 'O my respected daughters'. This word may be construed like अत्रभवान् or अत्रभवती.

Gāndhārī. Here my daughters.

गच्छामीति । गच्छामि मन्दभागा–Taking 'इमे स्वः' in consideration there appears to be inconsistency in the composition in as much as 'स्वः' is the dual of the first person where as 'गच्छामि' is the singular of the same person. We, however, hold that 'इमे स्वः' seems to be individually retorted by the queens whereas 'गच्छामि मन्दभागा' represents an answer given by one of them as a representative of the two.

Queens. Noble lady, here we are.

Gāndhārī. Look for your husband.

Queens. I go, unhappy.

वस्त्रान्तम्— Acc. sing.; वस्त्रस्यान्तम्; अन्तम्-border or edge of garment. आकर्षन्-pulling; आदेशयति-आ+√दिश्

दुर्जयः—ताद ! अहं दुज्जयो । [तात ! अहं दुर्जयः ।]
धृतराष्ट्रः पौत्र ! दुर्जय ! पितरमन्विच्छ ।
दुर्जयः—परिस्सन्तो खु अहं । [परिश्रान्तः खल्वहम् ।]
धृतराष्ट्रः—गच्छ, पितुरङ्के विश्रमयिष्यासि ।

'to direct'+णिच्–आदिशति–points out, leads; मार्गम् आदिशति–leads the way.

Dhṛtarāṣṭra. Oh, who is he that leads me the way by pulling the edge of my garment?

ताতेति । तात–is a term of endearment and is equally used for one worthy for respect, father or son (पूज्ये पितरि पुत्रे च तातशब्दं प्रचक्षते), here it indicates 'worthy grandfather'.

पौत्रेति । अन्विच्छ—अनु+√इष्, II. sing. Imp. search after.

परिश्रान्तेति । परिश्रान्तः—परि+श्रम्+क्त; fatigued, tired.

गच्छेति । अङ्के—lap (of father). **विश्रमयिष्यासि**—(वि+√श्रम् 'to take rest', you will take rest. √श्रम् though included in दिवादिगण has been used here in णिजन्त form. It may be borne in mind that णिजन्त form of the roots is frequently used, and the addition of णिच् in such cases does not effect any change in the meanings of a particular root.

Durjaya. Worthy grandfather, it is I Durjaya.

Dhṛtarāṣṭra. O grandson, Durjaya, seek out your father.

Durjaya. I am indeed tired.

Dhṛtarāṣṭra. Go on, you will take rest in your father's lap.

अय इति । सर्वावस्थायाम्—सर्वस्याम् अवस्थायाम्=in all conditions or state or ages, i.e., whether of pleasure or sorrow, young or old. सर्वावस्थासु would give a better reading. **हृदयसन्निहितः**–हृदये सन्निहितः; सन्निहितः सम्+नि+√धा 'to bear'+क्त, kept close or enshrined. **पुत्रस्नेहः**–पुत्रेण सह स्नेहः or पुत्रस्य स्नेहः, filial love. **दहति**–burns i. e. व्यथयति–pains me. **कुतः**—

दुर्जयः—ताद ! अहं गच्छामि । (उपसृत्य) ताद ! कहिं सि । [तात अहं गच्छामि । तात ! कुत्रासि ।]

दुर्योधनः—अये अयमप्यागतः । सर्वावस्थायां हृदयसन्निहितः पुत्रस्नेहो मां दहति । कुतः,

दुःखानामनभिज्ञेयो ममाङ्कशयनोचितः ।
निर्जितं दुर्जयो दृष्ट्वा किन्नु मामभिधास्यति ॥ ४२ ॥

---

usually denoting 'why' expresses here 'यतः or because'.

Durjaya. I go, grandpa. [*approaching*] Where are you, daddy ?

Duryodhana. Oh, he has come too. Filial love which remains, in all conditions, close to one's heart burns me now. Because,

अन्वयः—दुःखानाम् अनभिज्ञेयः मम अङ्कशयनोचितः दुर्जयः मां निर्जितं दृष्ट्वा किं नु अभिधास्यति ।

हिन्दी—दुःखों से (सर्वथा) अपरिचित और मेरी गोद में निद्रा करने के योग्य दुर्जय मुझे ऐसी बुरी तरह से पराजित देख कर न जाने क्या कहेगा ।

Glossary. अनभिज्ञेय=अपरिचेयः—unacquaintable. **अङ्क**=उत्सङ्गः—lap. **शयन**=निद्रा–sleep. i.e. rest or शय्या–couch. **उचित** =अभ्यस्त–used or accustomed to. **निर्जित**=परास्तः–completely vanquished. **अभिधास्यति**–will say.

Notes. अनभिज्ञेयः—अभिज्ञातुं योग्यः अभिज्ञेयः, अभि+√ज्ञा 'to know'+यत् (अचो यत् Pāṇ. 3. 1 97), न अभिज्ञेयः (नञ् तत्पु०). **दुःखानाम्**—दुःख being the agent of action denoted by अभिज्ञेय is used in the Gen. (कृत्यानां कर्तरि वा Pāṇ. 2. 3. 71.) दुःखानामनभिज्ञेयः—one whom sorrows or calamities could not know. This expression gives a pathetic idea of Durjaya's tender age. **अङ्कशयनोचितः**—अङ्के शयनमिति अङ्कशयनम् 'reposal in lap' (तत्पु०) or अङ्क एव शयनमिति अङ्कशयनम्, अङ्कः शयनमिव वा, (कर्म०) 'lap indentical with couch or couch-like lap' तस्य तत्र वा उचितः (तत्पु०). उचित—It may be taken here equivalent to योग्य (deserving) or अभ्यस्त (used or accustomed to).

दुर्जयः—अअं महाराओ भूमीए उवविट्ठो । [अयं महाराजो भूम्यामुपविष्टः ।]

दुर्योधनः—पुत्र ! किमर्थमागतः ।

दुर्जयः—तुवं चिरायसि त्ति । [त्वं चिरायसीति ।]

दुर्योधनः—अहो ! अस्यामवस्थायां पुत्रस्नेहो हृदयं दहति ।

Cp. सप्त व्यतीयुस्त्रिगुणानि तस्य दिनानि दीनोद्धरणोचितस्य। Raghu.2.25
दिलीपसूनोः स बृहद्भुजान्तरं प्रविश्य भीमासुरशोणितोचितः ।
Raghu. 3. 54.

नु–Ind. It is denotive of interrogation. Cp.
नु पृच्छायां विकल्पे च Amara.

The fracture of thighs rendered Duryodhana unable to take his son Durjaya on his lap. Therefore the former comprehending some disaffectionate remarks from the latter begins to suffer under the pangs of helplessness. अभिधास्यति —II fut. The change in meaning of √धा brought about by the prefix अभि is remarkable. Other examples of this type where √धा 'to bear' assumes different significance are interesting.

सम्+√धा 'to unite'; अव+√धा 'to be attentive';
वि+√धा 'to do'; आ+√धा 'to put'; परि+√धा 'to put on';
सम्+आ+√धा 'to solve a doubt or moot ease';
वि+अव+√धा–'to obstruct'.

Metre is अनुष्टुप्.

Trans. Durjaya is ignorant of sorrows and used to repose in my lap. What would he say when he finds me completely vanquished ? [42]

त्वमिति । चिरायसि–चिरं करोषि, चिर+णिच् (तत्करोति तदाचष्टे) you delay. It is an example of nominal verb or नामधातु. The exact significance can well be conveyed by the expression चिरायितवानसि (you have delayed). **इति**–It denotes here cause and is equivalent to यतः 'because'. **अस्यामवस्थायाम्**—It refers to Duryodhana's state of helplessness,

दुर्जयः—अहं पि दे अङ्के उवविसामि । [अहमपि खलु ते अङ्के उपविशामि ।] (अङ्कमारोहति)

दुर्योधनः—(निवार्य) दुर्जय ! दुर्जय ! भोः ! कष्टम् ।

हृदयप्रीतिजननो यो मे नेत्रोत्सवः स्वयम् ।
सोऽयं कालविपर्यासाच्चन्द्रो वह्नित्वमागतः ॥२३॥

---

when he is unable to take his son on his lap. हृदयं दहति–causes mental worry. अङ्कमारोहति=अङ्कारोहणं नाटयति, acts climbing on the lap. निवार्य=निरुध्य, वारयित्वा–नि+√वृ 'to choose' +णिच्+क्त्वा (=ल्यप्), warding off or forbidding.

Durjaya. Here is the king, sitting on the ground.

Duryodhana. Why have you come, my son ?

Durjaya. As you have delayed.

Duryodhana. Ah, in this plight filial affection causes mental worry.

Durjaya. I too sit on your lap. [*acts climbing on lap.*]

Duryodhana. [*Forbidding him*] Oh Durjaya, Durjaya, alas !

अन्वयः—यः मे हृदयप्रीतिजननः स्वयं नेत्रोत्सवः (च आसीत्) सः अयं चन्द्रः कालविपर्यासात् वह्नित्वम् आगतः ।

हिन्दी—जिसे देख कर मेरे हृदय में प्रसन्नता उत्पन्न होती थी और जिस से मेरी आँखों को स्वतः आनन्द प्राप्त होता था, वही चाँद का सा दुर्जय समय के फेर से अग्निभाव को प्राप्त हुआ है ।

Glossary. प्रीतिजनन=स्नेहोत्पादकः—creating pleasure or delightful. काल=समयः—time or circumstances. विपर्यास=विपरिणामः–change. वह्नित्वम्=वह्निभावः–nature or state of fire.

Notes. हृदयप्रीतिजननः—हृदयस्य प्रीतिरिति हृदयप्रीतिः (तत्पु०) तां जनयतीति (उप०). जननः–√जन् 'to be born+णि+ल्यु (अन). नेत्रोत्सवः–नेत्रयोः उत्सवः (तत्पु०), उत्सवः–उत्सुनोति दुःखशोकादिकम्, that which expells misery, grief and the like ; hence delight or delightful. चन्द्रः–चन्द्र इव आह्लादकः सुन्दरो वा, delightful or lovely like the moon. कालविपर्यासात्–कालस्य विपर्यासात् (तत्पु०), the Abl. is used to denote निमित्त or cause. विपर्यासात्–वि+परि+√अस् 'to throw'+घञ्.

This stanza is a poetic dilation on the sentence अस्यान-

दुर्जयः—अङ्के उपवेशं किंणिमित्तं तुवं वोरसि ? [**अङ्के उपवेशं किंनिमित्तं त्वं वारयसि ?**]

राजा—त्यक्त्वा परिचितं पुत्र! यत्र तत्र त्वयास्यताम्।
अद्य प्रभृति नास्तीदं पूर्वभुक्तं तवासनम् ॥ ४४ ॥

वस्थायां पुत्रस्नेहो हृदयं दहति. Thus वह्नित्वमागतः practically means the same as दहति. The preconceived idea of Duryodhana's own imminent death and that of his son's consequent orphanage seems to be the cause of Duryodhana's anxiety.

Metre is अनुष्टुप्.

Trans. This boy lovely like the moon once gave delight to my heart and was the source of spontaneous pleasure to my eyes. He has now, with the change of circumstance, assumed the nature of fire. [**43**]

उपवेशम्–Acc. sing. sitting. **किं निमित्तम्**–for what reason. **वारयासि**–प्रतिषेधयसि–you check or object to.

Durjaya. Why do you object to my sitting on (your) lap?

अन्वयः—पुत्र! परिचितं पूर्वभुक्तम् आसनं त्यक्त्वा त्वया यत्र तत्र आस्यताम्। (यतः) अद्य प्रभृति इदं तव (योग्यं) नास्ति।

हिन्दी हे पुत्र! तुम परिचित तथा पहले जिसका आनन्द लूटते रहे हो ऐसे (गोदी रूप) आसन को छोड़कर जहाँ कहीं बैठ जाओ; (क्योंकि) आज से यह तुम्हारे योग्य नहीं रहा।

Glossary. **परिचित**=पूर्वाभ्यस्तम्—wonted. **पूर्वभुक्तम्**—enjoyed heretofore. **यत्र तत्र**–anywhere. **अद्य प्रभृति**=अस्माद्दिनादारभ्य–from today. **इदम्**=अङ्करूपम् आसनम्–seat in the form of lap.

Notes. **इदम्**–as shown in the glossary stands for आसनम्. **त्वयाऽऽस्यताम्**—Pass.; Active form would be "त्वम् आस्स्व". This stanza is a reply to Durjaya's question put to his father 'अङ्के उपवेशं किन्निमित्तं त्व वारयसि?' and accounts for Duryodhana's inability to hold his son in his lap.

Metre is अनुष्टुप्.

King. My boy, you may sit anywhere but the wonted

दुर्जयः—कहिं णु खु महाराओ गमिस्सदि? [कुत्र न खलु महाराजो गमिष्यति ?

राजा—भ्रातृशतमनुगच्छामि ।

दुर्जयः—मं पि तहिं णेहि । [मामपि तत्र नय ।]

राजा—गच्छ पुत्र ! वृकोदरं ब्रूहि ।

दुर्जयः—एहि महाराअ ! अण्णेसीअसि । [एहि महाराज ! अन्विष्यसे ।]

राजा—पुत्र ! केन ?

दुर्जयः—अय्याए, अय्येण, सव्वेण अन्तउरेण अ । [आर्ययाऽऽर्येण सर्वेणान्तःपुरेण च ।

राजा—गच्छ पुत्र ! नाहमागन्तुं समर्थः ।

दुर्जयः—अहं तुवं णइस्सम् । [अहं त्वां नेष्यामि ।]

राजा—बालस्त्वमसि पुत्र !

दुर्जयः—[परिक्रम्य] अय्या अअं महाराओ । [आर्याः ! अयं महाराजः ।]

---

seat which you have hither-to-fore been enjoying. From today it is rendered unserviceable for you. [44]

Durjaya. Where his Majesty the king would go ?

King. I shall follow my hundred brothers.

मामपि तत्र नय—It indicates speaker's ignorance of the underlying idea of death, which is but natural in such age.

Durjaya. Take me, too, there.

King. Go, my lad, ask Bhīma.

Durjaya. Come, O Monarch, you are being looked for.

King. O my lad, by whom ?

Durjaya—By my grandfather, Gandpa and all the inmates of the harem.

King. Go, my son, I am unable to come.

Durjaya. I will take you.

King. You are quite young, my boy.

आर्याः—आर्यश्च आर्या चेति (एकशेष द्वन्द्व०) (पुमान् स्त्रिया Pan. 1. 2. 67). This word refers to Dhṛtarāṣṭra, Gāndhārī and

देव्यौ—हा ! हा ! महाराओ । [हा ! हा ! महाराजः ।]

धृतराष्ट्रः—क्वासौ महाराजः ?

गान्धारी—कहिं मे पुत्तओ ? [कुत्र मे पुत्रकः ?]

दुर्जयः—अअं महाराओ भूमीए उवविट्ठो । [अयं महाराजो भूम्यामुपविष्टः ।

धृतराष्ट्रः—हन्त ! भोः ! किमयं महाराजः ?

यः काञ्चन-स्तम्भ-सम-प्रमाणो लोके किलैको वसुधाधिपेन्द्रः ।
कृतः स मे भूमिगतस्तपस्वी द्वारेन्द्र-कीलार्ध सम-प्रमाणः ॥ ४५ ॥

Duryodhana's queens namely Paurvī and Mālavī.

Durjaya. [*Movin ground*] Noble ladies, here is the monarch.

Queens. Woe, woe, the king.

Dhṛtarāṣṭra. Where is the monarch ?

कुत्रेति । पुत्रकः=अनुकम्पितः पुत्रः=pitiable son; पुत्र+कन् (अनुकम्पायाम् Pāṇ. 5. 3. 76).

Gandhārī. Where is my pitiable son ?

Durjaya. Here is the great king sitting on the ground.

Dhṛtarāṣṭra. Oh ! Alas ! Is this the emperor ?

अन्वयः—यः काञ्चनस्तम्भसमप्रमाणः लोके किल एकः वसुधाधिपेन्द्रः (आसीत्) स मे भूमिगतः तपस्वी द्वारेन्द्रकीलार्धसमप्रमाणः कृतः ।

हिन्दी—सोने के स्तम्भ के समान डीलडौलवाला जो संसार में माना हुआ एक ही चक्रवर्ती राजा था आज वही मेरा बेचारा पुत्र पृथ्वी पर पड़ा हुआ विशाल-द्वार के कीले के अर्ध भाग के समान प्रतीत होता है ।

Glossary. काञ्चनस्तम्भ=सुवर्णयूपः—golden pillar. प्रमाणम्-size or stature. किल-as a matter of fact. वसुधाधिपेन्द्र=भूपेन्द्रः—lord of kings, i. e., a sovereign or monarch. तपस्वी=अनुकम्प्यः-miserable. द्वारेन्द्र—a big gate. कील=अर्गला-a bolt.

Notes. काञ्चनस्तम्भसमप्रमाणः—काञ्चनस्य स्तम्भः इति काञ्चन-स्तम्भः (षष्ठी तत्पु०) तेन समं प्रमाणं यस्य सः (बहु). This adj. reflects on Duryodhana's lustrous appearance, corpulence and big size becoming of a hero. किल—Ind., 'वार्तासम्भाव्ययोः किल' Amara. एकः-Though a numeral adj. it is frequently used as an adj. of quality denoting as here (i) unique, single of its kind, chief, supreme and (ii) only or sole. *Cp.*

गान्धारी—जाद ! सुयोधण ! परिस्सन्तोऽसि ? [जात ! सुयोधन ! परिश्रान्तोऽसि ?]

राजा—भवत्याः खल्वहं पुत्रः ।

धृतराष्ट्रः—केयं भोः !

गान्धारी—महाराअ ! अहदमभीदपुत्तप्पदाइणी । [महाराज ! अहमभीतपुत्रप्रदायिनी ।]

एकं संख्यान्तरे श्रेष्ठे केवलेतरयोस्त्रिषु । Medinī.

वसुधाधिपेन्द्रः—वसुधायाः अधिपानामिन्द्रः (तत्पु०), a lord of the kings, i.e., sovereign (चक्रवर्ती). भूमिगतः—भूमिं गतः (तत्पु०). This expression depicts Duryodhana after the smash-up of his thighs as a sequence of the mace-fight between the two rivals and reflects his disability to stand on legs.

तपस्वी—तपस्+विनि (तपःसहस्राभ्यां विनीनी Pāṇ. 5. 2. 102). The expression though usually significant of 'one who practises religious penance or of an ascetic' has been used here in the sense of अनुकम्प्यः (miserable) Cp. 'तपस्वी तापसे चानुकम्प्ये' Medinī. द्वारेन्द्रकीलार्धसमप्रमाणः—द्वारेन्द्रस्य यः कीलः तस्य अर्धमिति द्वारेन्द्रकीलार्धम् (तत्पु०) तेन समं प्रमाणं यस्य सः (बहु०); प्रमाणम्—प्रमीयते इति; प्र+ √मा 'to measure'+ल्युट्=अन, that which is measured ; hence size, extent (इयत्ता) or magnitude. This expression forms a contrast to काञ्चनस्तम्भसमप्रमाणः and implies loss of Duryodhana's natural lustre, reduction of corpulence consequent upon continuous bleading as well as diminution of his height resulting from the fracture of thigh. This verse compares the wonderous change in Duryodhana's state of health before and after the mace-duel. Metre is उपजाति.

Trans. My son who equalled a golden pillar in stature and was in fact the sole monarch in the world is now lying on the earth in miserable condition and has been reduced to half the size of the bolt of a big gate. [45]

जातेति । परिश्रान्त–परि+ √श्रम् 'to be fatigued'+क्त, tired, jaded.

Gāndhārī. O my child, Suyodhana, are you tired ?

भवत्या इति । It suggests that sons of a mother like Gāndhārī

राजा—अयमहमिवात्मानमवगच्छामि । भोस्तात ! किमिदानीं वैक्लव्येन ?

धृतराष्ट्रः—पुत्र ! कथं विक्लवो भविष्यामि ?

यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितम् ।
पूर्वं भ्रातृशतं नष्टं त्वय्येकस्मिन् हते हतम् ॥ ४६ ॥

(पतति)

---

are expected to possess inexhaustible energy.

King. I am invariably your son.

Dhṛtarāṣṭra. Who is she ?

महाराजेति । अभीतपुत्रप्रदायिनी–अभीतानां पुत्राणां प्रदायिनी (तत्पु०), न भीतः अभीतः (नञ् तत्पु०), प्रदातुं शीलं यस्याः सा प्रदायिनी–one disposed to give. प्र+√दा 'to give'+युक् (आतो युक् चिण्कृतोः Pāṇ. 7. 3. 33)+णिनि (सुप्यजातौ णिनिस्ताच्छील्ये Pāṇ. 3. 2. 78)+ङीप् (ऋन्नेभ्यो ङीप् Pāṇ. 4. 1. 5). प्रदायिनी may here be taken equivalent to प्रसविनी, i.e., disposed to bring forth.

Gāndhārī. It is I, O lord of kings, the mother of fearless sons.

अयमिति । उत्पन्नम्—(Acc. sing.)=मृतप्रायमपि पुनर्जातम्-though almost dead yet reborn. Having heard the heroic utterance of his mother, Duryodhana is elated with joy and feels proud of his life-like death. वैक्लव्य—विक्लव+ष्यञ् (गुणवचनब्राह्मणादिभ्यः कर्मणि च Pāṇ. 5. 1. 124). कथं विक्लवो भविष्यामि–Overpowered with grief Dhṛtarāṣṭra appears to be ironically evading his son's advice and justifies his grief in the following stanza.

King. I feel as if I were born today, Oh Daddy, grief would be of little avail now.

Dhṛtarāṣṭra. O my boy, why should I feel sad ?

अन्वयः—यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितं भ्रातृशतं पूर्वं नष्टम् (एतादृशि) एकस्मिन् त्वयि हते सर्वं हतम् ।

हिन्दी—तुम्हारे शूरवीर युद्धरूप यज्ञ में दीक्षित सौ भाई पहले ही नष्ट हो चुके हैं, अब तुम्हारे स्वर्ग सिधारने पर मेरा सर्वस्व ही नष्ट हो जायगा ।

राजा—हा मित्र! पतितोऽत्रभवान्। तात! समाश्वासय अत्रभवतीम्।

Glossary. उत्सिक्त=गर्वित—proud of. संयुग=युद्ध—battle. अध्वर=यज्ञः—sacrifice. दीक्षित—consecrated to, prepared for, devoted to, or one who has taken a vow for.

Notes. वीर्यबलोत्सिक्तम्—वीर्यं च बलं चेति वीर्यबले (द्वन्द्व०) ताभ्याम् उत्सिक्तम् (तत्पु०). वीर्यम्—वीरस्य भावः; वीर+यत् (तत्र साधुः Pan. 4.4.98), dignity, splendour, heroism. Cp. 'वीर्यं प्रभावे शुक्रे च तेजःसामर्थ्ययोरपि' Medini. उत्सिक्तम् Nom. sing. उत्+√सिच् 'to sprinkle'+क्त. संयुगाध्वरदीक्षितम्—संयुगः एव अध्वरः इति संयुगाध्वरः (कर्म०) तत्र दीक्षितम् (तत्पु०). दीक्षितम्—सञ्जाता दीक्षा यस्य तत्; दीक्षा+इतच् (तदस्य सञ्जातं तारकादिभ्य इतच् Pan. 5. 2. 36). दीक्षा usually signifies a ceremony preliminary to a sacrifice, dedicating oneself to a particular object, self-devotion and the like and hence दीक्षित denotes various meanings given in the glossary. दीक्षित can, however, be derived from √दीक्ष् 'to invest with a sacred thread, to dedicate oneself to, etc.'+क्त. भ्रातृशतम्—भ्रातॄणां शतम् (तत्पु०).

Metre is अनुष्टुप्.

Trans. Your hundred brothers, who were devoted to the sacrifice of battle and were proud of their heroism and strength (or army) have already died. You are the only survival. All will be dead after your death [46]

[*Falls*]

हेति। अत्रभवान् and अत्रभवती refer here to Dhṛtarāṣṭra and Gāndhārī respectively. **समाश्वासय**—'please console' सम्+आ+√श्वस् 'to breathe'+णिच्; Imp. implying request. **किमिति=कुतः**, why or कथम्—how. **अपराङ्मुखः**—पराक् मुखमस्येति पराङ्मुखः (बहु०) तादृङ् न भवतीति (नञ् तत्पु०), face to face, i.e., presenting a bold front in the fight unlike a fugitive. Death of a warrior in the battle-field is believed to secure him heaven whereas a runaway is destined to labour under the torments of hell. Cf. हतो वा प्राप्स्यसि स्वर्गम् (Gita).

धृतराष्ट्रः—पुत्र ! किमिति समाश्वासयामि ?

राजा—अपराङ्मुखो युधि हत इति । भोस्तात ! शोकनिग्रहेण क्रियतां ममानुग्रहः ।

त्वत्पाद-मात्र-प्रणताग्र मौलिर्ज्वलन्तमप्याग्निमचिन्तयित्वा ।
येनैव मानेन समं प्रसूतस्तेनैव मानेन दिवं प्रयामि ॥ ८७ ॥

King. Alas, my worthy father has fallen. Oh Daddy, do you console the queen.

पुत्रेति । इति=अस्मात्कारणात्—therefore.

Dhrtarastra. How should I console her, my boy ?

अपराङ्मुख इति । शोकनिग्रहेण-शोकस्य निग्रहेण (तत्पु०) by means of suppressing sorrow. अनुग्रहः=कृपा-kindness, favour. शोकनिग्रहेण etc. is in Active Voice, its Passive form would be—शोकनिग्रहेण कुरुष्व ममानुग्रहं (त्वम्).

King. Fighting face to face I have been struck down. Dear Father, favour me by suppressing your sorrow.

अन्वयः—त्वत्पादमात्रप्रणताग्रमौलिः (अहं) येन एव मानेन समं प्रसूतः, तेन एव मानेन (समं) ज्वलन्तम् अपि अग्निम् अचिन्तयित्वा दिवं प्रयामि ।

हिन्दी—केवलमात्र आपके चरणों पर मस्तक झुकाए हुए आज मैं धंधकती हुई आग की परवाह न कर के उसी शान के साथ स्वर्ग सिधारने लगा हूँ जिस शानके साथ पैदा हुआ था ।

Glossary. अग्रमौलि=मस्तकम्—forehead. ज्वलत्=दीप्यमान—ablaze. अचिन्तयित्वा=अविचार्य—without thinking. प्रसूत=उत्पन्नः—was born. प्रयामि—प्र+या 'to go,' दिवं प्रयामि—goes to heaven, dies.

Notes. त्वत्पादमात्रप्रणताग्रमौलिः—तव पादौ एव त्वत्पादमात्रम् (तत्पु०) तत्र प्रणतः अग्रमौलिः यस्य सः (बहु०). अग्रमौलि–अग्रश्चासौ मौलिश्च (कर्म०) (विशेषणं विशेष्येण बहुलम् Pāṇ. 2. 1. 57). अग्र has been taken in this compound indentical with मौलि. The construction may, however, be construed like that of अग्रहस्त (see P. 44.) मौलि usually signifies. 'संयताः केशाः', a tuft of hair, i.e., head and hence अग्रमौलि indicates 'forehead.' ज्वलन्तम्–ज्वल् 'to burn' +शतृ, figuratively it implies 'dreadful like burning fire'.

धृतराष्ट्रः—

वृद्धस्य मे जीवित-निस्स्पृहस्य निसर्ग-सम्मीलित-लोचनस्य ।
धृतिं निगृह्यात्मनि सम्प्रवृत्तस्तीव्रः समाक्रामति पुत्रशोकः ॥४८॥

अग्निम्—It refers here to the heroic adventure undertaken by Duryodhana in the form of the duel with Bhīma. अचिन्तयित्वा—It gives an idea of speaker's readiness to obey the orders of his parents without any hesitation. This stanza, however, breathes the sentiment of self-respect, self-pride and the spirit of self-exaltation becoming of the brave.

Metre is उपजाति.

Trans. Having bowed the forehead at feet alone and having thought little of the blazing fire I die with the same glory with which I was born. [47]

अन्वयः—जीवितनिस्पृहस्य निसर्गसम्मीलितलोचनस्य वृद्धस्य मे धृतिं निगृह्य आत्मनि सम्प्रवृत्तः तीव्रः पुत्रशोकः समाक्रामति ।

हिन्दी—बूढ़ा होने के कारण मैं जीवन की इच्छा से हाथ धो बैठा हूँ और उस पर जन्म से ही अन्धा हूँ। हृदय में उत्पन्न हुआ असह्य पुत्रशोक मेरे धैर्य को नष्ट करके मुझे पीडित कर रहा है ।

Glossary. **निस्स्पृह**=निरीहः–destitute of desire. **निसर्ग**=स्वभावः—natural condition. **सम्मीलितलोचन**=अन्धः—blind. **धृति**=धैर्यम्, fortitude, self-composure. **निगृह्य**=विनाशय—having curbed or suppressed. **आत्मनि**=हृदये—in heart. **सम्प्रवृत्त**=समुत्पन्नः—sprung up. **तीव्र**=प्रखरः—bitter or overwhelming. **पुत्रशोक**=filial grief. **समाक्रामति**=समन्तात् प्रहरति (i. e. दुनोति)–prevails on, embarasses.

Notes. **जीवितनिस्स्पृहस्य**—जीविते निस्स्पृहस्य (तत्पु०), निर्गता स्पृहा यस्मात्सः निस्स्पृहः निर्गतस्पृहो वा (Var. प्रादिभ्यो धातुजस्य वाच्यो वा चोत्तरपदलोपश्च). जीविते—Loc. is used here for referential indication and suffix क्त forms abstract noun, thus जीविते means जीवनविषये (with regard to life). **निसर्गसम्मीलितलोचनस्य**—निसर्गेण सम्मीलिते इति निसर्गसम्मीलिते (तत्पु०) तादृशी लोचने यस्य तस्य (बहु०) of one whose eyes are closed by

बलदेवः—भोः ! कष्टम् !

दुर्योधन निराशस्य नित्यास्तमित-चक्षुषः ।
न शक्नोम्यहमात्मानं धृतराष्ट्रस्य निवेदितुम् ॥ ४८ ॥

[illegible]

[illegible]

[illegible]

Metre is [illegible].

Trans. I am old, destitute of desire for life as I [illegible] blind by nature. Filial grief has sprung up in my heart. Overwhelming as it is, it suppresses fortitude and [illegible] on me.

Baladeva. Oh ! Alas.   [48]

अन्वयः—(अहं) दुर्योधननिराशस्य नित्यास्तमितचक्षुषः [illegible] (धृतराष्ट्रस्य) आत्मनिवेदनं कर्तुं न शक्नोमि ।

हिन्दी—महाराज धृतराष्ट्र दुर्योधन की जीवनाशा से हाथ धो बैठे हैं और जन्म से ही अन्धे हैं । मैं उन्हें अपनी उपस्थिति की सूचना नहीं दे सकता ।

Glossary. निराश—आशारहितः–despondent or one who has abandoned hope. नित्यास्तमितचक्षुष्=जन्मान्धः–blind by birth. आत्मनिवेदन=आत्मोपस्थितिविषयकं सूचनम् - information regarding one's own presence.

Notes. दुर्योधननिराशस्य—दुर्योधने (दुर्योधनविषये तस्य जीवितविषये वा) निराशस्य (तत्पु०); निराशस्य—निर्गता (नष्टा) आशा यस्य तस्य (बहु०). नित्यास्तमितचक्षुषः—नित्यम् अस्तमिते चक्षुषी यस्य तस्येति (बहु०), this compound gives an idea of Dhṛtarāṣṭra's life-long blindness. अस्तमिते—अस्तम् (√अस् 'to throw'+क्त+Acc.)+इते (√इ 'to go'+क्त Nom. Dual), as such it means those which have vanished or disappeared. Cp. अस्तकरुणः Mālatī. 5.24) धृतिरस्तमिता (Raghu.8.66). अस्तमितचक्षु, therefore,

राजा—विज्ञापयाम्यत्रभवतीम् ।

गान्धारी—भणाहि जाद ! । [भण जात !]

राजा—नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।

अन्यस्यामपि जात्यां मे त्वमेव जननी भव ॥ ५० ॥

---

signifies 'one whose eyes have vanished. अनाकुले can equally well be construed as न क्षमिते (√क्षम् 'not to be confused+क्त)=व्याकुले, दर्शनशक्तिशून्ये—confused or void of the faculty of vision. आत्मनिवेदनम्—आत्मनः निवेदनम् (तत्पु०). निवेदनम्—नि+ √विद् 'to know'+ल्युट्. आत्मनिवेदनं...शक्नोमि—This sentence reflects on Balarāma's sense of responsibility which fills him with utter shyness and humiliation at the discomfiture of his pupil. Put to an awkward position Balarāma hesitates to appear before Dhṛtarāṣṭra. [49]

Metre is अनुष्टुप्.

Trans. I cannot declare my presence to the venerable Dhṛtarāṣṭra who has given up all hopes of Duryodhana's life and is blind by birth.

King. I request you, worthy mother.

Gāndhārī. Speak out, my boy.

अन्वयः—(अहं) त्वां नमस्कृत्य वदामि, यदि मया पुण्यं कृतं (तदा) अन्यस्याम् अपि जात्यां त्वम् एव मे जननी भव ।

हिन्दी—मैं आपसे प्रणामपूर्वक प्रार्थना करता हूँ कि यदि मैंने कोई भी पुण्य किया हो तो आगामी जन्म में आप ही मेरी माता हों ।

Glossary. नमस्कृत्य=प्रणम्य—having bowed. जात्याम्=जन्मनि—in life.

Notes. त्वाम्—Acc. Sing. The Dative ordained by नमःस्वस्तिस्वाहास्वधाऽलंवषड्योगाच्च (Pāṇ. 2. 3. 16) is over-ruled, as the Acc. is governed here by the principle verb √कृ occurring in नमस्कृत्य (उपपदविभक्तेः कारकविभक्तिर्बलीयसी). नमस्कृत्य=नमः कृत्वा (उप०). It is one of the rare examples of उपपद compound where components (viz. the particle नमः and √कृ) are optionally compounded (साक्षात्प्रभृतीनि च Pāṇ. 1. 4. 74). In case of the compound only the Visarga of नमः changes into स् (नमस्पुरसोर्ग-

गान्धारी—मम मणोरहो खु तुए भणिदो । [**मम मनोरथः खलु त्वया भणितः ।**]

राजा—मालवि ! त्वमपि शृणु ।

भिन्ना मे भ्रुकुटी गदानिपतितैर्व्यायुद्धकालोत्थितै-
वक्षस्युत्पतितैः प्रहाररुधिरैर्हारावकाशो हृतः ।
पश्येमौ व्रणकाञ्चनाङ्गदधरौ पर्याप्तशोभौ भुजौ
भर्त्ता ते न पराङ्मुखो युधि हतः किं क्षत्रिये ! रोदिषि ॥ ५१ ॥

स्योः Pāṇ. 8. 3. 40) and क्त्वा into ल्यप् (समासेऽनञ्पूर्वे क्त्वो ल्यप् Pāṇ. 7. 1. 37). **अन्यस्याम्**—अन्यत्, f. Loc. sing. **जात्याम्**—√जन् 'to be born'+क्तिन्, Loc. sing. The term जाति is used here to denote 'birth or life' and not its familiar meanings, viz., race, family, caste, etc.

This stanza contains a sentiment of affection which a duteous son is supposed to cherish for his parents. Duryodhana, however, notorious for his mischievous action in other affairs has been represented here as an ideal son. He prides himself to have such a pious and spirited mother. Cp.

समुत्पत्स्यामहे मातर्यस्यां यस्यां गतौ वयम् ।
तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः ॥ Nāgā. IV.20.

Trans. Making low obeisance I pray you to be my mother in the next life as well, if (you think) I have done any virtue. [**50**]

ममेति । मनोरथः–मनसः रथः, car of mind, i.e., wish or desire. **भणितः**– √भण 'to tell or express'+क्त. Gāndharī in this sentence reciprocates her love by suggesting 'Let Duryodhana be my son in the next life' and feels proud of bringing forth such a prominent warrior whose bravery could not be challenged.

Gāndhārī. You have indubitably expressed my desire.

King. Mālavī, you too listen to me.

अन्वयः—मे भ्रुकुटी व्यायुद्धकालोत्थितैः गदानिपतितैः भिन्ना, वक्षसि उत्पतितैः प्रहाररुधिरैः हारावकाशः हृतः । व्रणकाञ्चनाङ्गदधरौ पर्याप्तशोभौ

---

१ ०तैर्या०.

इमौ भुजौ पश्य । भर्ता ते युधि पराङ्मुखः न हतः; हे क्षत्रिये ! किं रोदिषि ?

हिन्दी—भयानक युद्ध के समय गदा की चोटों से मेरी भौंहें टूट गई हैं और छाती पर उछलती हुई प्रहार-जनित रुधिर-धाराओं ने हार के स्थान पर अपना अधिकार जमा लिया है । व्रणरूपी सुवर्ण-निर्मित कङ्कणों को धारण किए मेरी अत्यन्त सुन्दर भुजाओं को देखो । तुम्हारा पति लड़ाई में पीठ दिखा कर नहीं मारा गया तो हे क्षत्रिये ! तुम क्यों विलाप करती हो ?

Glossary. **व्यायुद्ध**=घोरः सङ्ग्रामः-a furious fight. **गदानिपतित**=गदाघातः-the blow of a mace. **उत्पतित**=उच्छलत्-violently following. **हृत**=बलाद् अधिकृतः-has been usurped. **व्रण**=क्षतम्-a wound. **काञ्चनाङ्गद**=सुवर्णनिर्मितं केयूरम्-a golden bracelet. **पर्याप्तशोभ**=अत्यन्तमनोहरः—extremely beautiful. **पराङ्मुख**—with face turned away.

Notes. **भ्रुकुटी**–भ्रुवोः कुटी ; भ्रुकुटि+ङीप् (बह्वादिभ्यश्च Pan. 4. 1. 45, कृदिकारादक्तिनः), curve of eye-brows, i. e., eye-brows. **व्यायुद्धकालोत्थितैः**–व्यायुद्धस्य काले उत्थितैः (तत्पु०); उत्थित–उत्+ √स्था 'to sit'+क्त, sprung up, i.e., inflicted or offered. **व्यायुद्धम्**–विशेषेण, आ (समन्तात्) वर्तमानं युद्धम्, a fight furiously going in all quarters. **गदानिपतितैः**–गदायाः निपतितैः (तत्पु०). निपतितम्= निपातः-a blow; नि+√पत् 'to fall'+क्त; (नपुंसके भावे क्तः Pan. 3. 3. 114). **प्रहाररुधिरैः**—प्रहारैः जनितं रुधिरमिति तैः (मध्यम० तत्पु०). रुधिरैः implies रुधिरधाराभिः, streams of bloods. **हारावकाशः** हारस्य अवकाशः (तत्पु०). **वक्षसि......हृतः**–It shows that the incessant stream of blood gushing out of Duryodhana's chest has abundantly spread over it replacing, as it were, the necklace implied to be interwoven with pearls of red colour comparable to drops of blood. **व्रणकाञ्चनाङ्गदधरौ**—काञ्चनेन निर्मितम् अङ्गदमिति काञ्चनाङ्गदम् (मध्यम० तत्पु०) व्रणा एव काञ्चनाङ्गदमिति व्रणकाञ्चनाङ्गदम् (कर्म०) तस्य धरौ (उप०). धरः धरतीति; √धृ 'to hold'+अच् . **पर्याप्तशोभौ**—पर्याप्ता (=अत्यन्ता) शोभा ययोस्तौ or पर्याप्ता समन्ताद् अधिगता शोभा याभ्यां तौ (बहु०). पर्याप्ता–परितः आप्ता ; परि+√आप् 'to obtain'+क्त+टाप्, complete, extreme, sufficient, that which has been obtained.

This stanza has a sentiment of heroism blended with

देवी—बाला एसा सहधम्मचारिणी रोदामि । [बाला एषा सहधर्मचारिणी रोदिमि ।]

राजा—पौरवि! त्वमपि श्रृणु ।

---

compassion. Duryodhana, in the first instance, depicts himself as a warrior with his body all inflicted with cuts and limbs bleeding. Silent analogy between wounds and ornaments proves the undaunted spirit of a true warrior that was possessed by Duryodhana. In conclusion, he consoles his queen by saying that such a glorious dawnfall was sure to bring her a good name as the wife of a dutiful warrior who kicked the bucket but never proved a runaway.

Metre is शार्दूलविक्रीडित.

Trans. My eye-brows have been shattered by the mace-blows offered during furious fight. Streams of blood flowing from wounds in my chest have usurped the place of a necklace. Behold my extremely graceful arms having wounds on them in the form of golden bracelets. Though beaten down in the battle, your husband never receded from it. O lady of warrior race, why do you weep then ? [51].

बाला–Generally it means a young woman under sixteen years of age, but here it gives an idea of Malavi's tender age. **एषा**–implies 'standing near by'. **सहधर्मचारिणी**–सहधर्मं चरितुं शीलं व्रतं वा ऽस्या इति; सहधर्म+√चर् 'to move or to do'+णिनि; (सुप्यजातौ णिनिस्ताच्छील्ये Pāṇ. 3. 2. 78 or व्रते Pāṇ. 3. 2. 80+ङीप्), a wife so called after the notion that she was supposed to perform sacrifices and other rituals accompanied by her husband. सहधर्मचारिणी=सहधर्मिणी—a wife. **बाला...रोदिमि**= एषाऽहं सहधर्मचारिणी बालेति रोदिमि. Mālavī here justifies her helplessness in lamenting the loss of her husband which she cannot bear in such a tender age.

Trans. I am a mere girl, your lawful wife, and so I weep.

King. Pāuravi, you too listen to.

वेदोक्तैर्विविधैर्मखैरभिमतैरिष्टं धृता बान्धवाः
शत्रूणामुपरि स्थितं प्रियशतान्न व्यंसिताः संश्रिताः ।
युद्धेऽष्टादश वाहिनी नृपतयः सन्तापिता निग्रहे
मानं मानिनि! वीक्ष्य मे नहि रुदन्त्येवंविधानां स्त्रियः ॥ ५२ ॥

अन्वयः—(मया) वेदोक्तैः अभिमतैः मखैः इष्टम्, बान्धवाः धृताः, शत्रूणाम् उपरि स्थितम्, संश्रिताः प्रियशतात् न व्यंसिताः । (ये) युद्धे अष्टादशवाहिनीनृपतयः (आसन् ते) निग्रहे सन्तापिताः । मानिनि! एवंविधानां मानं वीक्ष्य मे स्त्रियः न हि रुदन्ति ।

हिन्दी—मैंने वेदप्रतिपादित तथा शास्त्रसम्मत अनेक यज्ञों द्वारा देवताओं की पूजा की, इष्ट मित्रों का पालनपोषण किया, शत्रुओं पर विजय प्राप्त की, आश्रितों को वाञ्छित पदार्थों से कभी वञ्चित न किया, बड़े बड़े राजाओं को, जो युद्ध में अठारह अक्षौहिणी सेनाओं के नायक थे, बन्दी बना कर उनके नाक में दम कर दिया । हे स्वाभिमानिनि! मुझ जैसे वीरों के गौरव को देख कर मेरी स्त्रियों को रोना उचित नहीं ।

Glossary. वेदोक्त=वेदप्रतिपादित–ordained by sacred hymns. अभिमत=वाञ्छित-desired or शास्त्रसम्मत, enjoined by scriptures, or sanctioned by Holy writs. मख=यज्ञः–a sacrifice. इष्टम् =देवः पूजिताः–gods were worshipped. धृताः=पालिताः–were supported. व्यंसित=वञ्चित-deprived of or swindled. वाहिनी= सेना–a troop. निग्रह—imprisonment. सन्तापिताः= पीडिताः–were tormented.

Notes. वेदोक्तैः–वेदेनोक्तैः (तत्पु०), उक्त–√वच् 'to speak'+क्त, spoken, i. e., ordained. इष्ट– √यज् 'to worship gods'+क्त, Imp. Pass. बान्धव–बन्धु+अण् (प्रज्ञादिभ्योऽण् Pan. 5. 4. 38). The addition of अण् at the end of a Primary Nominal Base of Prajñadi group does not bring about any change in its meaning. प्रियशतात्–प्रियाणां शतात् (तत्पु०) as such प्रियाणां signifies अभीप्सितानां पदार्थानाम्, of desired objects and शत is indicative of बहुत्व but taking the other reading terminating in Nom. sing. (i.e. प्रियशतम्), प्रियाणां would mean बहूनां भ्रातॄणाम्, of dear brothers. In view of this

---

१ शतं न.

reading, the prose order of the second line is—

प्रियशतं शत्रूणाम् उपरि स्थितम्, संश्रिताः न व्यंसिताः ।

व्यंसिताः-वि+√अंस् 'to distribute'+क्त, when taken with प्रियशतात् would signify 'were deprived of' or else 'deceived'. वाहिनीनृपतयः—अष्टादशानां वाहिनीनां (नियन्तारः) नृपतयः (तत्पु०), kings who controlled the eighteen troops. वाहिनी-It generally comprises of 81 elephants, 81 chariots, 243 horses and 405 foot-soldiers. निग्रहे-(Loc. Abs.)=निग्रहे सति, after imprisonment. सन्तापिताः—सम्+√तप् 'to heat'+णिच्+क्त. एवंविधानाम्-एवं विधा येषां तेषाम् (बहु०). It implies मद्विधानाम् and refers to Duryodhana's achievements described in the first three lines of this stanza.

Some scholars have interpreted the last line as:—मानिनि ! मे मानं वीक्ष्य (त्वया शोकः न कर्तव्यः यतः) एवंविधानां स्त्रियः न हि रुदन्ति.

This interpretation has not, however, been entertained here as omission of the sentence त्वया शोकः न कर्तव्यः will prove nothing more than carelessness on the part of the dramatist.

Here we find a description of Duryodhana's heroic feats and other achievements supposed to enliven the hearts of his friends and relatives. It is the recollection of such deeds that urges him to console her younger queen and to make her implicitly understand the importance of such death as was sure to gain him immortality.

Metre is शार्दूलविक्रीडित.

Trans. Gods were worshipped by means of sacrifices of various kinds as ordained by sacred hymns and enjoined by Holy-writs, relations (or friends) were supported, enemies subdued, dependents were not deprived of numerous pleasures, and kings, who commanded over eighteen troops in the battle-field, were tormented after imprisonment. Having thought of the glory of such like persons, O self-respected lady, my wives do not weep. [**52**].

पौरवी—एक्ककिदप्पवेसणिच्चआ ण रोदामि। [एककृतप्रवेशनिश्चया न रोदिमि।]

राजा—दुर्जय! त्वमपि शृणु।

धृतराष्ट्रः—गान्धारि! किन्नु खलु वक्ष्यति?

गान्धारी—अहं पि तं जेव्व चिन्तेमि। [अहमपि तदेव चिन्तयामि।]

राजा—अहमिव पाण्डवाः शुश्रूषयितव्याः, तत्रभवत्याश्चाम्बायाः कुन्त्या निदेशो वर्तयितव्यः। अभिमन्योर्जननी द्रौपदी चोभे मातृवत् पूजयितव्ये। पश्य, पुत्र!

एकेति। एककृतप्रवेशनिश्चया-एकः प्रवेशस्य निश्चयः इति प्रवेशनिश्चयः (तत्पु०) एकः कृतः प्रवेशनिश्चयो यया सा (बहु०), as such एकः signifies समानः (i. e. पतिसमानः like that of my husband) as borne out by the following verse and प्रवेशस्य is suggestive of अग्निप्रवेशस्य (of entrance into the funeral fire).

एकोऽन्यार्थे प्रधाने च प्रथमे केवले तथा।
साधारणे समानेऽल्पे सङ्ख्यायाञ्च प्रयुज्यते॥

Pauravi's words reflect on the existence of Satī-system probably prevalent in the time of Bhāsa, who, as a dramatist, appears to have represented the same in the present work.

Pauravi. I have determined like my husband to enter the funeral pyre and therefore I do not weep.

King. Durjaya, you should also listen to.

गान्धारीति। वक्ष्यति —√वच् 'to speak' Sec. Fut., it has राजा (i. e. दुर्योधनः) for its subject which can be inferred.

Dhṛtarāṣṭra, Gāndhārī, what is he going to say?

Gāndhārī. I am also thoughful about it.

अहमिवेति। शुश्रूषयितव्याः = शुश्रूषितव्याः, सेवितव्याः—√श्रु 'to hear' + सन् + णिच् + तव्यत्, should be served. The addition of णिच् to the desiderative base of श्रु seems to be superfluous (स्वार्थे णिनिः). अम्बायाः—Gen. sing.

श्लाघ्य-श्रीरभिमान-दीप्त-हृदयो दुर्योधनो मे पिता
तुल्येनाभिमुखं रणे हत इति त्वं शोकमेवं त्यज ।
स्पृष्ट्वा चैव युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं
देयं पाण्डुसुतैस्त्वया मम समं नामावसाने जलम् ॥ ५३ ॥

---

of अम्बा 'mother'. निर्देशः—आज्ञा-order or instructions. वर्तयितव्यः-निर्वोढव्या, √वृत् 'to exist'+णिच्+तव्यत्, should be carried out. कुन्ती—Name of Pṛthā, the real daughter of Śūra and adopted by Kunti Bhoja. She was the first wife of Pāṇḍu. She is mythically said to have invoked Dharma, Vāyu and Indra and to have had from them Yudhiṣṭhira, Bhīma and Arjuna respectively. (See p. 54). It is after his mother's name that Arjuna is called कौन्तेय or कुन्तीनन्दन. जननी=माता-mother. अभिमन्योः जननी-It refers to Subhadrā, the wife of Arjuna and the sister of Kṛṣṇa. मातृवत्—मात्रा तुल्यम्; मातृ+वत् (तेन तुल्यं क्रियां चेद्वतिः Pāṇ. 5. 1. 115). अहमिव...पूजयितव्ये—Saintly instructions contained in these lines express wonderous change in the mentality of Duryodhana who appears to have been chastised by the strong sting of self-compunction and hard stroke of humiliation.

King. You should obey the Pāṇḍavas like myself and carry out the instructions of the revered mother Kuntī. Abhimanyu's mother and Draupadī both should be honoured like your own mother. See, my boy.

अन्वयः—श्लाघ्यश्रीः अभिमानदीप्तहृदयः मे पिता दुर्योधनः रणे तुल्येन अभिमुखं हतः इति एवं (विचार्य) त्वं शोकं त्यज । युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं च एवं स्पृष्ट्वा त्वया पाण्डुसुतैः समं मम नामावसाने (सति) जलं देयम् ।

हिन्दी—"परमभाग्यशाली तथा स्वाभिमानी मेरा पिता दुर्योधन समान बल वाले के सम्मुख लड़ता हुआ रणक्षेत्र में मारा गया है", यह विचार कर तू शोक करना छोड़ दे । मेरी मृत्यु के पश्चात् तुम युधिष्ठिर की विशाल एवं रेशमी दुपट्टे से ढँपी दाईं भुजा को छूकर पाण्डवों के साथ मुझे जलाञ्जलि देना ।

Glossary. श्लाघ्यश्री=परमैश्वर्यवान्- fortunate, prosperous. अभिमुख=सन्मुखम्-face to face. विपुल=विशालम्-long and

बलदेवः—अहो वैरं पश्चात्तापः संवृत्तः । अये शब्द इव ।

---

muscular. क्षौमम्=दुकूलम्-a silk-garment or a linen cloth. अपसव्य=दक्षिणम्-right. नामावसाने=नामावशेषे सति, मरणानन्तरम्-death. जलम्=तर्पणजलम्-watery oblation.

Notes. श्लाघ्यश्रीः-श्लाघ्या श्रीः यस्य सः (बहु०); श्लाघ्या-श्लाघितुं योग्या, श्लाघ्+ण्यत् (ऋहलोर्ण्यत् Pan. 3. 1. 124)+टाप्, worthy of commendation, praise-worthy. अभिमानदीप्तहृदयः-अभिमानेन दीप्तं हृदयं यस्य सः(बहु०), one whose heart is enlightened with self-respect, hence self-respected. तुल्येन=तुल्यबलेन—तुलया संमितः तुल्यः, तेन ; तुल्य—तुला+यत्, counter-balanced, hence equal (in strength). अभिमुखम्-मुखम् अभि (प्रादि० ; लक्षणेनाभिप्रती आभिमुख्ये Pan. 2. 1. 14). क्षौमापसव्यम्—क्षौमेणावृतश्चासौ अपसव्यश्चेति तम् (कर्म०) qualifies भुजम्, left arm covered with (or clad in) silken cloth.

अपसव्यम्:-अपागतः सव्यात्(प्रादि०)तम्, other than left, i. e. right .(Cf. "अपसव्यं तु दक्षिणे" Amara). नामावसाने-Loc. Abs., नाम्नः अवसाने (तत्पु०), अवसानम्=समाप्तिः नाशो वा—coming to an end, completion or death; hence नामावसाने can be interpreted as when my name has come to an end, i. e. (i) after my death or (ii) नामोच्चारणसमाप्तौ, when my name has been uttered at the time of obsequies. Taking नाम as an Ind. signifying verily, without fail etc. Prose-order will stand as मम अवसाने जलं देयं नाम which means 'after my death you must offer watery oblations without fail.'

Metre is शार्दूलविक्रीडित.

Trans. Thinking that my father Duryodhana of commendable fortune and with his heart enlightened with self-respect has been struck down by his equal foe fighting face to face you should set aside sorrow. Touching Yudhiṣṭhira's long and muscular right arm, clad in silk, you should join the sons of Paṇḍu in offering me watery oblations when I am dead. [53]

अहो इति । Having heard Duryodhana's speech Balarāma aptly remarks : "अहो...संवृत्तः". **संवृत्तः**-सम्+ √वृत् 'to exist'

सन्नाह-दुन्दुभि-निनाद-वियोग-मूके
विक्षिप्त-बाण-कवच-व्यजनातपत्रे ।
कस्यैष कार्मुक-रवो हत-सूत-योधे
विभ्रान्त-वायस-गणं गगनं करोति ॥ ५४ ॥

वृत्तम्, has become, i. e. changed into. वैरम्=शत्रुता, animosity. पश्चात्तापः=अनुतापः, व्युत्पत्तिः—पश्चात्+√तप् 'to heat'+घञ्, regret for something done in the past, hence repentance. It is indeed a matter of surprise that Duryodhana who in the prime of his life stubbornly persisted in doing evil to the Pandavas and declared an open war against them (cp. सूच्यग्रं नैव दास्यामि विना युद्धेन केशव!) is now moved to teach his son a lesson of obedience to and co-operation with them. This passage is further elucidated by Duryodhana's another remark 'कलहस्त्विदम्'. इव—It is indicative of guess on the part of the speaker.

Balarāma. Ah, animosity has changed into repentance. O, meseems there is a noise.

अन्वयः—सन्नाहदुन्दुभिनिनादवियोगमूके विक्षिप्तबाणकवचव्यजनातपत्रे हतसूतयोधे (अस्मिन् रणक्षेत्रे) कस्य एष कार्मुकरवः गगनं विभ्रान्तवायसगणं करोति ?

हिन्दी—युद्ध के नगारों का शब्द बन्द हो जाने के कारण रणक्षेत्र सुनसान सा पड़ा है; बाण, कवच, चँवर तथा राजच्छत्र तितर बितर पड़े हैं; सारथी एवं योद्धा मरे पड़े हैं। ऐसी अवस्था होने पर भी न जाने किसके धनुष की टङ्कार आकाश में उड़ते हुए कौओं को व्याकुल कर रही है।

Glossary. सन्नाह=कवचम्—an armour or युद्धसज्जा—warlike preparation or battle. निनाद=कोलाहलः-noise. मूक=dumb. विक्षिप्त =विकीर्ण—spread over. व्यजनम्=चामरम्—a fan, chowry. सूतः= अश्वसारथिः—a charioteer. कार्मुकरव-धनुष्टङ्कारः—the twang of a bow. विभ्रान्त=त्रस्ताः—bewildered. वायसगण=काकसमूहः, a line of crows.

Notes. सन्नाहदुन्दुभिनिनादवियोगमूके—सन्नाहाश्च दुन्दुभयश्चेति सन्नाहदुन्दुभयः (द्वन्द्व०) or सन्नाहाय दुन्दुभयः (तत्पु०) तेषां निनादस्य वियोगेन मूके (तत्पु०). सन्नाहः—सम्+√नह् 'to tie'+घञ्, an armour.

(cf. जगरः कङ्कटो वर्म सन्नाहः स्यादुरश्छदः Bopalita; क्षणेन कृतो सलोत्खटदुन्दुभिरवगादारुणो । कर्म ओनिजगष स्फुः सन्नाहः गजता गति ॥ Kirti Kaumudi 1. 36, Kir. 16. 12) or war-like preparation. (cf. सन्नाहोऽयं महत्तरमनयति Daśa Ku. Carita); hence सन्नाह secondarily signifies war or battle.

सन्नाहदुन्दुभयः would therefore signify armours and drums or drums intended to fore warn war-like preparations, i. e. battle-drum. निनादः—नि+√नद् 'to produce confused sound'. The other form ending in अ would be निनदः. (नौगदनदपठस्वनः Pan. 3. 3. 64). वियोगेन-वियोग usually denoting separation has been taken here in the sense of absense as the use of the Instr. is indicative of reason, hence वियोगेन means 'because of absence'. मूके—मूक इव प्रतीयमानः तस्मिन् 'looking like dumb'. It implies शब्दशून्यः 'noiseless or silent.' **विक्षिप्तबाणकवचव्यजनातपत्रे**—बाणश्च कवचानि च व्यजनानि चातपत्राणि चेति बाणकवचव्यजनातपत्राणि (द्वन्द्व०) विक्षिप्तानि बाणकवचव्यजनातपत्राणि यत्र तस्मिन् (बहु०). आतपत्रम्—आतपात् त्रायते इति, that which protects against the sun; hence an umbrella. आतप+√त्रै 'to protect' =त्रा (आदेच उपदेशे ऽशिति Pan. 6. 1. 45)+क (सुपि स्थः Pan. 3. 2. 4).

हतसूतयोधे—सूताश्च योधाश्चेति सूतयोधम् (द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् Pan. 2. 4. 2), हतं सूतयोधं यस्मिँस्तस्मिन् (बहु०). All three foregoing adjectives qualify रणक्षेत्रे and indicate cessation of warlike actions. सूतः–√सू 'to bring forth'+क्त. The etymological meaning of this word is 'one born' but according to Manu सूत is the son of a Kṣatriya by a woman of the Brāhmaṇa caste generally engaged in driving a chariot as well as managing the horses. (क्षत्रियाद्विप्रकन्यायां सूतो भवति जातितः । Manu 10. 11; सूतानामश्वसारथ्यम् । Manu 10. 47). So, in common language the word is used to denote 'a charioteer'. (cp. नियन्ता प्राजिता यन्ता सूतः क्षत्ता च सारथिः' Amara). **एषः**–It refers to the twang of a bow heard close by. **कार्मुकरवः**–कार्मुकस्य रवः (तत्पु०). कार्मुकम्—कर्मणे प्रभवति, कर्मन्+उकञ् (कर्मण उकञ् Pan. 5. 1. 103), capable of doing a work. The word signifies धनुः 'a bow'. **विभ्रान्तवायसगणम्**—वायसानां गण इति वायसगणः

(नेपथ्ये)

दुर्योधनेनातत-कार्मुकेण यो युद्धयज्ञः सहितः प्रविष्टः ।
तमेव भूयः प्रविशाम्यशून्यमध्वर्युणा वृत्तमिवाऽश्वमेधम् ॥ ५५ ॥

(तत्पु०) विभ्रान्तो वायसगणो यत्र तत् (बहु०) qualifies गगनम्. विभ्रान्तः-भयविह्वलः सन् इतस्ततः उड्डीयमानः, वि+√भ्रम् 'to move about'+क्त, flying here and there in a state of flurry; hence flurried.

Metre is वसन्ततिलका.

Trans. Battle-field is, as it were, dumb in the absence of the roll of battle-drums. It is all spread over with arrows, chowries and royal umbrellas. It is where charioteers and soldiers lie dead. Whose twang of bow then fills the sky with flocks of crows flying in a state of flurry ? [**54**]

(*Behind the scenes*)

अन्वयः—आततकार्मुकेण दुर्योधनेन सहितः यः युद्धयज्ञः (मया) प्रविष्टः, तम् एव वृत्तम् (अपि) (स्तोकावशेषैः राजभिः) अशून्यं (युद्धयज्ञम्) अध्वर्युणा वृत्तम् (अपि) (राजभिः) अशून्यम् अश्वमेधम् इव भूयः प्रविशामि ।

हिन्दी—मैंने धनुष पर चिल्ला चढ़ाए हुए महाराज दुर्योधन से सुशोभित जिस युद्ध-रूप-यज्ञ में प्रवेश किया था, वह समाप्त हो जाने पर भी (अर्धमृत राजाओं से) भरा पड़ा है । मैं उसी युद्ध-यज्ञ में फिर से इस तरह जाने लगा हूँ जैसे कि लोग अध्वर्यु-द्वारा समाप्त हुए तथा (राजाओं से) भरपूर अश्वमेध यज्ञ में प्रवेश करते रहते हैं ।

Glossary. आततकार्मुक=अधिज्यधन्वा—one having his bow well-strung. **सहित**=attended by. **वृत्तम्**=समाप्तम्—completed. **अशून्यम्**=अरिक्तम्—occupied by or crowded with. **भूयः**=पुनः—again or for the second time.

Notes. **आततकार्मुकेण**-आततं कार्मुकं येन यस्य वा (बहु०), it modifies दुर्योधनेन and reflects on his active posture in the battle-field. **युद्धयज्ञः**—युद्धमेव यज्ञः (कर्म०), battle-rite. In fact,

* First two lines of the stanza can have another interpretation as well :—आततकार्मुकेण दुर्योधनेन यः सहितः युद्धयज्ञः प्रविष्टः and as such दुर्योधनं will be the agent of the action expressed by प्र+विश्. **सहितः**—If taken as an adj. to युद्धयज्ञः it will denote 'attended by

युद्ध and यज्ञ refer to the respective places of their performances. It is in view of thick attendance that युद्ध has been identified with यज्ञ. Thus युद्धयज्ञ secondarily signifies 'battle-field identified with (or resembling) a sacrificial hall'. Act. voice will be [illegible] युद्धयज्ञम् (अद्य) प्रविशन्ति. प्रविष्टः प्र+विश्+क्त, was entered by me. वृत्त–√वृत् 'to happen'+क्त. अशून्यम्–न शून्यम् (Neg. Tat.: शून्यम्—शुने हितम्; श्वन्+यत् (उगवादिभ्यो यत् Pān. 5. 1. 2; शुनः सम्प्रसारणं वा च दीर्घत्वम् Gaṇ 96), a desolate place so called as it affords shelter to a dog and enables him to devour his prey without the least fear. Or शुनायै (शुना 'a slaughter house') हितम्; शुना+यत्, well-suited to a slaughter house. Each of the words वृत्तम् and अशून्यम् qualify both युद्धयज्ञम् and अश्वमेधम्. Suppletives namely स्तोकावशेषैः राजभिः (occurring in the following passage in the Nom.) and राजभिः have been added to अशून्यम् to give it a definite sense. अध्वर्युणा–Inst. sing., अध्वरं पातीति अध्वर्युः; अध्वर+या 'to go'+कुः (मितद्र्वादिभ्य उपसंख्यानम् Var. on 3. 2. 180). अध्वर्यु may be taken as an officiating priest technically distinguished from होतृ, उद्गातृ and ब्रह्मन्. He is entrusted with building the sacrificial altar, keeping the vessels in their respective places, lighting the fire and repeating the Yajurveda. Cp. होता प्रथमं शंसति तमध्वर्युः प्रोत्साहयति. So to say he was one of the important institutors of sacrifice. अश्वमेध—a horse-sacrifice.

In Vedic times, this sacrifice was solemnised by the kings desirous of offspring, but subseqently came into performauce by kings and implied conquest on the part of the institutor whose authority as a universal

---

one's friendly advisers or well-wishers. Grammatical construction of the word in this case will be as सह हितैः (बहु०) (वोपसर्जनस्य Pāṇ 6. 3. 82), हितः–हितमस्यास्तीति; √धा 'to bear' +क्त+अच् (अर्श आदिभ्योऽच् Pāṇ. 5. 2. 127), a friend, benefactor, friendly adviser. (Cf. हितान्न यः संश्रृणुते स किंप्रभुः Kir. 1. 5). प्रविष्टः=was entered, i. e., was begun or opened.

बलदेवः—अये ! अयं गुरुपुत्रोऽश्वत्थामेत एवाभिवर्त्तते ।

य एषः,

स्फुटित-कमल-पत्र-स्पष्ट-विस्तीर्ण-दृष्टी
    रुचिर-कनक-यूप-व्यायतालम्ब-बाहुः ।
सरभस-भयमुग्रं कार्मुकं कर्षमाणः
    सदहन इव मेरुः शृङ्ग-लग्नेन्द्र-चापः ॥ ५६ ॥

---

monarch was admitted by the rank and file. The horse attended by a guardian was let loose to wander at will. On its entering the territory, the ruler of that territory was supposed either to submit or to engage in a fight as a mark of his reluctance to yield. Thus the guardian enforced the submission of princes whom he brought in this train and concluded his journey. After the successful return of the horse the rite called Aśvamedha (Horse-rite) was performed amidst great rejoicings and kings from far and near were invited to grace the function.

This stanza contains Aśvatthāmā's revengeful declaration to re-open the battle. This announcement is further found at a stage of perfection in the verse—निशासमरमुत्पाद्य रणे धक्ष्यामि पाण्डवान्. Comprehending that his entrance in the battle-field, specially when the fight was practically over, would be ridiculed Aśvatthāmā in a fit of anger summarily justifies his action pointing out the presence of half-alive soldiers there in the battle-ground.

Metre is उपजाति.

Trans. I entered the battle-rite where Duryodhana with his bow well-strung was present. It is now over and yet crowded (with half-dead soldiers). As such I enter the same over again as people would resort to the Horse-rite thronged with kings even after its completion by Adhvaryu. [55]

अय इति । अभिवर्तते-अभि+ √वृत् 'to be', comes. **गुरुपुत्रः**- गुरोः पुत्रः (तत्पु०). गुरुः lit. a preceptor. It is the nick name of Droṇācārya.

Baladeva. Ah! Aśvatthāmā, the preceptor's son, comes here.

अन्वयः-स्फुटितकमलपत्रस्पष्टविस्तीर्णदृष्टिः, रुचिरकनकयूपव्यायतालम्बबाहुः उग्रं कार्मुकं सरभसं कर्षमाणः (यः एषः) शृङ्गलग्नेन्द्रचापः सदहनः अयं मेरुः इव (उपलक्ष्यते) ।

हिन्दी—इसकी आँखें कमल की पत्तियों के समान खुली और चौड़ी हैं तथा

भुजाएँ चमकते हुए स्वर्ण-स्तम्भ के समान दृढ़ और लम्बी हैं। कठोर चाप पर जोर से चिल्ला चढ़ाए यह उस भभकते हुए मेरु की भाँति प्रतीत होता है जिसके शिखर पर इन्द्रधनुष विराजमान हो।

Glossary. **स्फुटित**=विकसित-fully blown. दृष्टि=चक्षुः-an eye. **रुचिर**=दीप्तिमत्-radient. **कनक**=स्वर्णम्—gold. **व्यायत**=विशाल,—extended or बलवत्—strong, muscular. **उग्र**=उत्कट—terrible. **सरभसम्**=सवेगम्—violently. **कर्षमाण**-pulling out, i. e. ज्यायामारोपयन्-stringing. **सदहनः**=अग्निसहितः—all ablaze. **शृङ्ग**=पर्वतशिखरम्—the summit of a mountain. **इन्द्रचाप**-a rain-bow. **लग्न**=स्पृष्टः-touching or संसक्त-resting, clinging.

Notes. **स्फुटितकमलपत्रस्पष्टविस्तीर्णदृष्टिः**-कमलस्य पत्राणीति कमलपत्राणि (तत्पु०) स्फुटितानि कमलपत्राणीति स्फुटितकमलपत्राणि (कर्म०) तानीव स्पष्टे च विस्तीर्णे च दृष्टी यस्य सः (बहु०). This compound describes angry appearance of Aśvatthāmā. Analogy between a fully blown lotus (of red colour) and his eyes purports swelling and infusion of blood in the eyes which are natural at the time of wrath. **स्पष्ट**- √स्पश् 'to perceive clearly'+णिच्+क्त (वादान्तशान्तपूर्णदस्तस्पष्टच्छन्नज्ञप्ताः Pan. 7. 2. 27). This word usually signifies 'clear or clearly perceptible' and here gives an idea of optic protuberance. **विस्तीर्ण**-वि+ √स्तृ 'to spread'+क्त. **रुचिरकनकयूपव्यायतालम्बबाहुः**-रुचिरं च तत्कनकमिति रुचिरकनकम् (कर्म०) तेन निर्मितो यूप इति रुचिरकनकयूपः (तत्पु०) तद्वद् व्यायतौ आलम्बौ च बाहू यस्य सः (बहु०). रुचिरम्-रोचते दीप्यते इति, √रुच् 'to shine'+किरच, 'that which shines' or रुचिं राति दत्ते इति; रुचि+ √रा 'to give'+क (आतोऽनुपसर्गे कः Pan. 3.2.3), 'that which emits lustre'. व्यायत-वि+आ+ √यम् 'to check' +क्त. आलम्बः—आलम्बते अवस्रंसते इति, आ+ √लम्ब् 'to hang down' +अच्, that which hangs down, hence long. Long arms are usually believed to be the marks of bravery. **सरभसम्**-सह रभसेन वर्तते इति (बहु०) तद्यथा स्यात् तथा, used as an Adv. **शृङ्गलग्नेन्द्रचापः**-शृङ्गे लग्नः इन्द्रचापो यस्य सः (बहु०), with rain-bow resting on its top. लग्न√लग् 'to touch'+क्त, इन्द्रचापः—the rainbow. **सदहनः**-दहनेन सह (बहु०), having fire with it.

(ततः प्रविशत्यश्वत्थामा)

अश्वत्थामा—(पूर्वोक्तमेव पठित्वा) भोः ! समर-संरम्भोभय-बल-जलधि-सङ्गम-समय-समुत्थित-शस्त्र-नक्र-कृत्त-विग्रहाः स्तोकावशेषाः

अयं मेरुः—As arranged in the prose-order अयम् will be parsed as Demonstrative Adj. qualifying the noun मेरु; but in view of the fact that the Mount Meru is a fabulous mountain having no real existence there seems to be little justification in taking the word as such. Controversy can, however, be overcome by discarding the superfluous addition of एषः occurring in the prose-passage just preceding this stanza and parsing the word अयम् as relative pronoun having a reference to Aśvatthāmā.

This stanza describes the fiery and tall appearance of Aśvatthāmā, who, with his eyes indicative of anger and drawing his bow, has been compared with Mount Meru blazing with fire and rain-bow clinging to its top.

Metre is वसन्ततिलका.

Trans. His eyes are clear and wide like petals of a fully blown lotus. His muscular arms are long like posts of radiant gold. Violently pulling out (i. e. stringing) his terrible bow, he looks like the yonder Mount Meru all ablaze with fire and with rain-bow clinging to its top. [**56**]

[*Enter Aśvatthāmā.*]

भोः समरेति । समरसंरम्भोभयबलजलधिसङ्गमसमयसमुत्थित-शस्त्रनक्रकृत्तविग्रहाः—समरे संरम्भः ययोः ते समरसंरम्भे (बहु०) तादृशी उभय-बले (उभयपक्षसम्बद्धे बले) एव जलधी or उभयबले जलधी इवेति समरसंरम्भो-भयबलजलधी (कर्म०) तयोः सङ्गमस्य समये समुत्थितानीति समरसंरम्भ....... समुत्थितानि (तत्पु०) तादृशि शस्त्राण्येव नक्राः or शस्त्राणि नक्रा इवेति समर-संरम्भ......नक्राः (कर्म०) तैः कृत्ताः विग्रहाः येषां ते (बहु०), like the following three adjs. it qualifies राजानः. संरम्भः=प्रचण्डा गतिः—furious march. जलधिः=समुद्रः—the ocean. उभयबलजलधी—shows huge number of warriors taking part in the war. सङ्गमः= सम्मेलनम्—सम्+ √गम् 'to go'+अप्, coming into contact or conflict. कृत्ताः=छिन्नाः—कृत् 'to cut'+क्त, cut or mutiliated.

श्वासानुबद्ध-मन्द-प्राणाः समर-श्लाघिनो राजानः शृण्वन्तु शृण्वन्तु भवन्तः ।

छल-बल-दलितोरुः कौरवेन्द्रो न चाहं
शिथिल-विफल-शस्त्रः सूत-पुत्रश्च नाहम् ।
इह तु विजय-भूमौ द्रष्टुमद्योद्यतास्त्रः
सरभसमहमेको द्रोणपुत्रः स्थितोऽस्मि ॥ ५७ ॥

विग्रहाः=शरीराणि—bodies. स्तोकावशेषाः—स्तोकः अवशेषो येषां ते (बहु०), half-alive; अवशेषः implies अवशिष्टं जीवनम्. The compound can be dissolved as स्तोकाः=अल्पसंख्यकाः—'a few' अवशेषाः 'survivals' येषु ते (बहु०), amongst whom a few have survived.

श्वासानुबद्धमन्दप्राणाः—श्वासेनानुबद्ध इति श्वासानुबद्धः (तत्पु०) तादृङ् मन्दः प्राणो येषां ते (बहु०), whose short life continues with slow breath. Or श्वासानुबद्धाश्च ते मन्दप्राणाश्चेति (कर्म०); मन्दः 'impaired or short' प्राणः 'life or vitality'. समरश्लाघिनः—समरं श्लाघन्ते इति तच्छीलाः (उपपद०), disposed to praise battle, i.e. war-loving. Or श्लाघा 'praise or fame' अस्ति येषां ते श्लाघिनः; श्लाघा+इन् (व्रीह्यादिभ्यश्च Pāṇ. 5. 2. 116); समरे श्लाघिनः (तत्पु०), युद्धे लब्धप्रतिष्ठाः, celebrated warriors.

Asvatthāmā. [*Repeats the foregoing verse*] Oh ye celebrated warrior kings, your bodies have been cut by the crocodile-like weapons uplifted at the time of mutual conflict of ocean-like armies furiously marching in the battle-field, you are half-conscious and your short lives nominally continue with breath, nevertheless listen to me.

अन्वयः—छलबलदलितोरुः कौरवेन्द्रः (एव आसीत्) न च अहम्, शिथिलविफलशस्त्रः सूतपुत्रः (एव आसीत्) न च अहम् । अहं तु उद्यतास्त्रः द्रोणपुत्रः सरभसं (कमपि योद्धारं) द्रष्टुम् इह विजयभूमौ अद्य एकः स्थितः अस्मि ।

हिन्दी—वह दुर्योधन ही था जिसके जाँघ कपट से तोड़े गए थे, न कि मैं और वह सूतपुत्र कर्ण ही था जिसके शस्त्र कुण्ठित तथा निष्फल हो गए थे, न कि मैं। मैं तो द्रोणपुत्र अश्वत्थामा हूँ जो अस्त्रों से सन्नद्ध होकर किसी बली योद्धा की ताड़ में आज अकेला इस रणक्षेत्र में खड़ा हूँ।

Glossary. छलबलेन=कपटाश्रयेण—by means of trick or on the strength of wicked schemes. दलित=भग्न—broken.

शिथिल=कुण्ठितः–blunt. विफल=निष्फलम्–ineffectual. सूतपुत्र=सारथिसुतः–the son of a charioteer, i.e. Karṇa. उद्यतास्त्र–equipped with weapons, well-armed. सरभस=सोद्वेगः–fermented with fury. विजयभूमि=रणक्षेत्रम्—a battle-field.

Notes. छलबलदलितोरुः—छलस्य बलमिति छलबलम् (तत्पु०) तेन दलिते ऊरू यस्य सः (बहु०). This expression shows want of skill on the part of Duryodhana to countermine wicked schemes designed by his opponents and further forms a contract to Aśvatthāmā's dexterity in frustrating the same. कौरवेन्द्रः—कौरवाणामिन्द्रः (तत्पु०) or कौरवश्चासौ इन्द्रश्च (कर्म). कौरवाः–कुरु+अण्; कुरोः अपत्यं पुमांसः तेषां मध्ये इन्द्र इव प्रधानः, chief or eldest amongst the Kauravas, or कुरुर्नाम जनपदः तत्र भवाः कौरवाः तेषामिन्द्रः राजा, king of the inhabitants of Kuru country, or कुरूणामयं कौरवः, pertaining to the territory or dynasty of Kuru kings. Thus कौरवेन्द्र signifies 'Duryodhana'. सूतपुत्रः–सूतस्य पुत्रः (तत्पु०), an epithet of Karṇa, a well-known warrior on the side of the Kauravas and the step-brother of the Pāṇḍvas.

He was the son of Kuntî begotten on her by the god sun while she was yet a virgin residing at her father's house. On the birth of child, Kuntî, afraid of public scandle, threw him into a river. There he was found by Adhiratha, a charioteer of Dhritarâṣṭra. He made over the infant to his wife Râdhâ, who brought him up like her real child. Hence, Karṇa is often called Sûtaputra or Râdheya.

शिथिलविफलशस्त्रः-शिथिलानि विफलानि च शस्त्राणि यस्य सः (बहु०), it qualifies सूतपुत्रः. It alludes to the following:—

Karṇa with a desire to acquire proficiency in the science of war once went to Parashurâma in the guise of a Brâhmaṇa and learnt that art from him. On other occasions when Parshurâma fell asleep with his head on Karṇa's lap, a worm (said to be Indra who with a view to defeating Karṇa's object hastened to the spot and assumed this form) began to eat into his lap and made a deep rent in it; but Karṇa did not show the least sign of pain. As such, his fortitude, characteristic of a true warrior, was discovered by his preceptor who cursed him that the art he had trickishly managed to pick up would not avail him in time of need and that his weapons would prove ineffectual.

उद्यतास्त्रः–उद्यतानि–उत्थापितानि युद्धाय सन्नद्धानि वा–अस्त्राणि येन यस्य वा (बहु०), one with weapons uplifted or equipped with arms.

किमनया ममाप्यप्रतिलाभ-विजय-श्लाघया समरश्रिया। (परिक्रम्य) मा तावत्। मयि गुरु-निधन-व्यग्रे वञ्चितः कुरु-तिलक-भूतः कुरुराजः। क एतच्छ्रद्धास्यति। कुतः,

---

This expression is indicative of Aśvatthāmā's readiness to fight. तु—Ind. It is used here to form a contrast. Here Aśvatthāmā emphasises his superiority of birth and virtue in the last two lines of the stanza. द्रोणपुत्रः–द्रोणस्य पुत्रः (तत्पु०) Droṇa being a great personality well-known for his mastery in the use of weapons and second general of Duryodhana, his mention here purports inherent eminence of his son. विजयभूमौ–विजयस्य भूमौ (तत्पु०), on the field of victory ,i. e. battle-field. Aśvatthāmā in a vision of self-conceit cannot help presuming his conquest in the war and therefore purposely uses विजयभूमौ for समरभूमौ. सरभसम्—सह रभसेन (बहु०), being an adj. it must qualify a noun which being absent in the text has been inserted in the prose-order.

This stanza contains a self-announcement regarding Aśvatthāmā's appearance on the battle-field which undoubtedly shows his dauntless spirit.

Metre is मालिनी.

Trans. 'Twas Duryodhana who got his thighs broken on the strength of fraud and not I. 'Twas Karṇa whose weapons remained blunt and ineffectual and not I. I am the son of Droṇa standing here alone well-equipped with arms on the field of victory to see some warrior fermented with fury. [57]

किमनयेति। Aśvatthāmā, thinking of the Pāṇḍavas' victory in the presence of Bhīṣma, Droṇa and others who acquitted themselves most valiantly in the war, feels humiliated and abdicates all claims of his superiority. **किमनया ममापि**= मम अपि अनया किं (प्रयोजनमिति शेषः)–what have I too to do with it; as such अनया (from इदम् f. Ins. sing.) is used as Demonstrative adj. and qualifies समरश्रिया. **अप्रतिलाभविजयश्लाघया**–अविद्यमानः प्रतिलाभो यस्यां सा अप्रतिलाभा (बहु०; नञोऽस्त्यर्थानां वाच्यो

वा चोत्तरपदलोपश्च Vār. 2. 2. 24) तादृशी विजयश्लाघा यस्याः तया (बहु०). In this case विजयश्लाघा may be dissolved as विजयेन सम्बद्धा उपलब्धा वा श्लाघा (तत्पु०), good name resulting from triumph. In the case of the द्वन्द्व compound विजयश्च श्लाघा चेति विजयश्लाघे the entire expression would be expounded as 'अप्रतिलाभे विजयश्लाघे यस्यां सा, that which would not gain (me) victory and good name. **समरश्रिया**—समरस्य श्रिया (तत्पु०), युद्धकीर्त्या 'with glory of battle' or युद्धनैपुण्येन 'with dexterity in fight, martial skill'. Further in a wavering state of mind Aśvatthāmā revives his decision contained in the next sentence by saying—**मा तावत्** (Nay, it cannot be) and determines to take up the battle on the pretext that his absence was taken advantage of by the opponents. **गुरुनिवपनव्यग्रे**—गुरोः निवपने व्यग्रः इति तस्मिन् (तत्पु०), गुरोः=पितुः–of father (cp. 'गुरुः गीर्पतिपित्राद्यौ' Amara); निवपने=निवापे, पितृदाने, in obsequial offering to the manes or in funeral oblations. **व्यग्रः**=तत्परः–busy. **कुरुतिलकभूतः**—कुरूणां (कुरुवंशीयानां राज्ञां) तिलकभूतः (तत्पु०). तिलक usually signifies a mark made with sandle-paste on the forehead where it occupies a conspicuous position and hence at the end of a compound this word is used in the sense of 'best, chief or distinguished'. Thus **कुरुतिलकभूतः**=कुरुश्रेष्ठः, best amongst the kings of Kuru race. **कुरुराजः**—कुरूणां राजा ; कुरु+राजन्+टच्, an epithet of Duryodhana **श्रद्धास्यति**-श्रत्+ √धा, will believe. **क एतत् श्रद्धास्यति**—एतत् refers to the statement "गुरुनिवपनव्यग्रे मयि वञ्चितः... कुरुराजः" and the interrogatory expression implies disbelief on the part of the public in excepting the view that Aśvatthāmā's presence in the battle-field could save Duryodhana from the calamitious downfall which could not be averted by celebrated heroes like Bhīṣma and others.

Trans. What have I to do with martial skill which would not gain me triumph and gcod name? [*moves round*]. Nay, not so. Duryodhana, the best among the Kuru kings was tricked, when I was bury in offering oblations to my

उद्यत्प्राञ्जलयो रथ-द्विप-गताश्चाप-द्वितीयैः करै-
र्यस्यैकादश-वाहिनी-नृपतयस्तिष्ठन्ति वाक्योन्मुखाः ।
भीष्मो राम-शरावलीढ-कवचस्तातश्च योद्धा रणे
व्यक्तं निर्जित एव सोऽप्यतिरथः कालेन दुर्योधनः ॥ ५८ ॥

---

father. Who will believe it? For.

अन्वयः—रथद्विपगताः चापद्वितीयैः करैः (उपलक्षिताः) उद्यत्प्राञ्जलयः एकादशवाहिनीनृपतयः यस्य वाक्योन्मुखाः तिष्ठन्ति (स्म), रामशरावलीढकवचः भीष्मः योद्धा तातः च रणे (यस्य पक्षे आस्तां) स अतिरथः दुर्योधनः कालेन व्यक्तम् एव निर्जितः ।

हिन्दी—रथों और हाथियों पर सवार हुए, एवं हाथों में बाण धारण किए ग्यारह अक्षौहिणी सेना के नायक राजा लोग बद्धहाथों को ऊपर उठाए जिसकी आज्ञा सुनने के लिए उत्सुक रहते थे तथा परशुराम के तीरों से विध्वस्त कवच वाले महाराज भीष्म और महापराक्रमी मेरे पिता युद्धक्षेत्र में जिसके सहायक थे, ऐसे महारथी दुर्योधन को समय के फेर से नीचा देखना पड़ा यह सब जानते हैं ।

Glossary. **द्विप**=हस्ती—an elephant. **गत**=आरूढः—mounted, **चाप**=धनुः—a bow. **द्वितीय**=second, i. e. सहायः—an assistant. **उद्यत्**=उद्गच्छत्—rising up. **प्राञ्जलि**=प्रह्वौ हस्तसम्पुटौ-hands folded together. **वाक्योन्मुखाः**=उद्गतमुखाः सन्तः आज्ञामौत्सुक्येन प्रतीक्षमाणाः—anxiously awaiting orders with their faces turned upward. **राम**-Paraśurāma. **अवलीढ**=lit. आस्वादित-licked, fig. विध्वस्त—destroyed. **अतिरथ**-a great warrior. **व्यक्तम् एव**-evidently.

Notes. **रथद्विपगताः**—रथाश्च द्विपाश्चेति रथद्विपाः (द्वन्द्व०) तेषु गताः (तत्पु०), mounted on chariots and elephants. **चापद्वितीयैः**—चापः द्वितीयो येषां तैः (बहु०) करैः उपलक्षिताः, holding bows in their hands. **करैः**—The use of the Inst. is here indicative of उपलक्षण and therefore the word करैः has been supplemented by उपलक्षिताः. **एकादशवाहिनीनृपतयः**—एकादशानां वाहिनीनां (नेतारः) नृपतयः (तत्पु०), kings commanding eleven troops. **उद्यत्प्राञ्जलयः**—उद्यन्तः प्राञ्जलयो येषां ते (बहु०), hands folded together and raised to the head as a mark of supplication or of respect.. प्राञ्जलिः-प्रसृतः अञ्जलिः **वाक्योन्मुखाः**—उद्गतानि मुखानि येषां ते

तत् क नु खलु गतो गान्धारीपुत्रः । (परिक्रम्यावलोक्य) अये! अभिहत-गज-तुरग-नर-रथ-प्राकार-मध्य-गतः समर-पयोधि-पारगः कुरुराजः । य एषः,

---

उन्मुखाः (तत्पु०). **तिष्ठन्ति**=तिष्ठन्ति स्म, stood; Present tense used in place of past indicates close proximity of the past action. **रामशरावलीढकवचः**-रामस्य शरैः अवलीढमिति रामशरावलीढम् (तत्पु०) तादृक् कवचं यस्य सः (बहु०); अवलीढ-अव+√लिह् 'to lick' +क्त. The figurative use of the word implies 'destroyed' (Cf. अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे Veṇi. 3.7). This Adj. has a reference to Paraśurāma's fight with Bhīṣma. **अतिरथः**-अतिक्रान्तो रथिनः (बहु०) स, an excellent warrior. **कालेन**-implies कालस्य वैपरीत्येन, due to adverse circumstances. **व्यक्तम्** वि+√अञ्ज् 'to make clear'+क्त, used as Ind. **निर्जितः**-निश्शेषेण जितः (प्रादि०), completely conquered, vanquished.

This stanza echoes the idea contained in the maxim 'समय एव करोति बलाबलम्' Śiśu 6. 44. Aśvatthāmā expressing supremacy of time over human valour and wisdom accounts for the downfall of such a powerful monarch as Duryodhana who had Bhīṣma and Droṇa to support him.

Metre is शार्दूलविक्रीडित.

Trans. Monarchs of eleven troops, mounted on chariots and elephants held the bows in their hands and stood earnestly awaiting the orders of Duryodhana with their folded hands raised up. It is all due to adverse circumstances that such an excellent warrior as Duryodhana has been evidently vanquished in the battle-field in spite of the fact that my Sire, the well-known combatant and Bhīṣma whose armour was licked up by the arrows of Paraśurāma were on his side. [58]

अभिहतगजतुरगनररथप्राकारमध्यगतः—गजाश्च तुरगाश्च नराश्च रथाश्चेति गजतुरगनररथम् (द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् Pāṇ. 2. 4. 2). अभिहतं गजतुरगनररथमेव प्राकार इति अभिहतगजतुरगनररथप्राकारः (कर्म०) तस्य मध्यगतः (तत्पु०). **अभिहत**—अभि+√हन् 'to kill'+क्त. It usually

मौली-निपात-चल-केश-मयूख-जालै-
गात्रैर्गदा-निपतन-क्षत-शोणितार्द्रैः ।
यात्यस्तमस्तक-शिला-तल-सन्निविष्टः
सन्ध्यावगाढ इव पश्चिम-काल-सूर्यः ॥ ५६ ॥

---

means 'killed or slain' but taken with रथ would suggest the sense of 'broken'. प्राकारः=वरणः—an enclosure. **समरपयोधि-पारगः**–समर एव पयोधिः or समरः पयोधिरिवेति समरपयोधिः (कर्म०) तस्य पारगः (तत्पु०). One who has ferried across the ocean-like war. In this compound समर has been taken to signify समर-विद्या (military art or science of war) which in view of its vast scope has been compared with पयोधि (ocean). **पारगः** –पारं गच्छतीति ; पार+ √गम् 'to go' +ड (अन्तात्यन्ताध्वदूरपारसर्वानन्तेषु डः Pan. 3. 2. 48). At the end of a compound it indicates 'one who has complete mastery over anything or 'well conversant with'. Cf. शास्त्रपारगः ; thus समरपयोधिपारगः means 'well-versed in the ocean-like science of war'.

Trans. Well then, where has gone the son of Gāndhārī ? [*moves round and looks*] Ah, here is the king of Kurus, who has thoroughly mastered the ocean of military art. He lies surrounded by the fence-like corpses of elephants, horses, men and broken chariots.

अन्वयः—मौलीनिपातचलकेशमयूखजालैः गदानिपातनक्षतशोणितार्द्रैः गात्रैः (च उपलक्षितः, यः एषः) अस्तमस्तकशिलातलसन्निविष्टः सन्ध्यावगाढः पश्चिमकालसूर्यः इव अस्तं याति ।

हिन्दी—मुकुट गिर पड़ने के कारण उसके हिलते हुए बाल सूर्य-किरणों के समान (अथवा सुन्दर) प्रतीत होते तथा अङ्ग-प्रत्यङ्ग गदा-प्रहार के कारण उत्पन्न घावों के लोहू से लथपथ नजर आते हैं । इस अवस्था में वह अस्ताचल के शिखर पर बैठे सन्ध्या समय की लाली से लाल हुए सायङ्कालीन सूर्य की भाँति अस्त (=नष्ट) हो रहा है ।

Glossary. **मयूख**=शोभा—beauty or किरण—a ray. **जाल** समूहः—group or आनायः–a net. **क्षत**=व्रणः—a wound. **शोणितार्द्र**=रुधिरक्लिन्नः—wet with blood. **अस्तक**=अस्ताचलः—western mountain. **सन्निविष्ट**–encamped or entered into.—**अवगाढः**

(उपसृत्य) भोः ! कुरुराज ! किमिदम् ?

=स्नातः—deeply plunged. पश्चिमकाल=दिनावसानसमयः, सायङ्कालः-evening. पश्चिमकालसूर्य-setting sun.

Notes. **मौलीनिपातचलकेशमयूखजालैः**–मौल्याः निपातेन चलानां केशानां मयूखजालैः (तत्पु०). मयूखजालैः—मयूखानां जालैः (तत्पु०). जाल here signifies 'plenty', thus मयूखजाल means 'plenty of rays, beautiful nets'.(Cp.'**मयूखः** किरणेऽपि च । ज्वालायामपि शोभायाम्' Medinī). **गदानिपातक्षतशोणितार्द्रैः**–गदायाः निपातेन (उत्पन्नेभ्यः) क्षतेभ्यः (निस्सरता) शोणितेन आर्द्रैः (तत्पु०), it qualifies गात्रैः. The Inst. is indicative of उपलक्षण. **अस्तकशिलातलसन्निविष्टः**–अस्तकस्य शिलातले सन्निविष्टः (तत्पु०). अस्तकम्–अस्यन्ते सूर्यकिरणा यत्र तदस्तम्; अस्तमेवास्तकम्, अस्त+कन्, so-called western mountain behind which the sun is supposed to disappear from human eyes. (Cp. अस्तमिति शैलविशेषादर्शनयोः). सन्निविष्टः—सम्+नि+ √विश् 'to enter'+क्त, Nom.

सन्ध्यावगाढः—सन्ध्यायाम् अवगाढः (तत्पु०). सन्ध्या usually signifies 'twilight', but appears to be suggestive of 'सन्ध्याराग' red colour apparent in the firmament during evening hours. अवगाढ—अव+गाह्+क्त. **पश्चिमकालसूर्यः** पश्चिमः काल इति पश्चिमकालः (कर्म०), तस्य पश्चिमकालस्य—पश्चिमकालस्य सूर्यः (तत्पु०); it means अन्तकाल or दिनान्तसमय. (Cp. अन्तो जघन्यं चरममन्त्यपाश्चात्यपश्चिमाः Amara). Thus पश्चिमकालसूर्यः signifies 'sun as seen at the time of evening, i. e. setting sun'.

In the last stage of life Duryodhana has been depicted as a wounded warrior and campared with the setting sun. His hair, gleaming as they might have been, represent solar rays and blood-stained body of the dying monarch supplies red appearence of the setting sun.

Metre is वसन्ततिलका

Trans. Crest having fallen, his ray-like locks are dishevelled. His limbs are wet with the blood of wounds inflicted by the mace-blows. As such he sinks away like setting sun plunged deep into twilight and encamped on the rock of western mountain.

राजा—गुरुपुत्र ! फलमपरितोषस्य ।

अश्वत्थामा—सत्कारमूलमावर्जयिष्यामि ।

राजा—किं भवान् करिष्यति ?

अश्वत्थामा—श्रूयताम् ।

युद्धोद्यतं गरुड-पृष्ठ-निविष्ट-देह-
मष्टार्ध-भीम-भुजमुद्यत-शार्ङ्ग-चक्रम् ।
कृष्णं सपाण्डु-तनयं युधि शस्त्र-जालैः
सङ्कीर्ण-लेख्यमिव चित्रपटं क्षिपामि ॥ ६० ॥

[*Approaching him*] O King of Kurus, what 's this ?

गुरुपुत्रेति । फलमपरितोपस्य—अपरितोषः = असन्तोषः–discontentment. It shows Duryodhana's insatiable desire for territorial aggrandizement referred to in the line 'सूच्यग्रं नैव दास्यामि विना युद्धेन केशव'. This sentence obviously reflects on speaker's self dilation resulting from repentence.

King. O son of my preceptor, it is the result of discontentment.

सत्कारेति । सत्कारमूलम्–सत्कारस्य मूलम् (तत्पु०), the root or primitive cause of respect, or सत्कार एव मूलम् (मूलधनम्) capital in the form of honour. आवर्जयिष्यामि=उपनेष्यामि—आ+ √वृज् 'to abandon' Caus. Sec. Fut., I will bring you back to present before you or restore. Aśvatthāmā lashed into fury by his friend's insult, expresses his determination to restore him to his previous honour.

Aśvatthāmā. I will present before you the fountain-head of honour.

King. What would you do ?

Aśvatthāmā. Listen—

अन्वयः—युद्धोद्यतं गरुडपृष्टनिविष्टदेहम्, अष्टार्धभीमभुजम्, उद्यत-शार्ङ्गचक्रं सपाण्डुतनयं कृष्णं सङ्कीर्णलेख्यं चित्रपटम् इव शस्त्रजालैः युधि क्षिपामि ।

हिन्दी—भयङ्कर चार भुजाओं वाले श्रीकृष्ण यदि गरुड की पीठ पर सवार होकर धनुष और चक्र को उठाए लड़ाई के लिए तैयार होकर पाण्डवों को साथ लिए युद्ध भूमि में आवें तो भी मैं शस्त्रों द्वारा उन्हें ऐसे फेंक दूँगा (नष्ट कर दूँगा) जैसे लोग अस्पष्ट चित्रवाले चित्रपट को फेंक देते हैं ।

निविष्ट=स्थितः—seated. अष्टार्धाः=चत्वारः—four.
fierce. शार्ङ्ग–so called Kṛṣṇa's bow. जाल=
n.

ोद्यतम्—युद्धाय उद्यतम् (तत्पु०), ever ready to
ed. गरुडपृष्ठनिविष्टदेहम्—गरुडस्य पृष्ठमिति गरुडपृष्ठम्
विष्टो देहो यस्य तम् (बहु०), one whose body is
back of Garuḍa, i. e. mounted on Garuḍa.
ulous king of birds, has a white face, an
red wings and a golden body. He is repre-
ncient Hindu mythology as the vehicle of
ter his name, is called गरुडवाहन. निविष्ट–नि+ √विश्
अष्टार्धभीमभुजम्—अष्टार्धाः भीमाः भुजाः यस्य तम्
ho possesses four terrible arms. Kṛṣṇa the
Viṣṇu is known as चतुर्भुज. उद्यतशार्ङ्गचक्रम्—
ार्ङ्गचक्रे (द्वन्द्व०) उद्यते शार्ङ्गचक्रे यस्य तम् (बहु०). शार्ङ्गम्—
horn शृङ्ग+अञ् (अनुदात्तादेश्च Pāṇ. 4. 3. 140), a
l or the name of the bow of Viṣṇu. (Cf. 'चापः
ara.) It is after शार्ङ्ग and चक्र that Viṣṇu is
nd चक्रपाणि respectively. सपाण्डुतनयम्—सह
), पाण्डोस्तनयैरिति पाण्डुतनयैः (तत्पु०). सङ्कीर्णलेख्यम्
त्र तम् (बहु०), that where drawing or paint-
d, i. e. a worthless drawing-board. (See this
no. 3). क्षिपामि=क्षेप्स्यामि–I will throw; the use
t in place of the Future is indicative of the
f the action in near future. (वर्तमानसामीप्ये वर्तमान-
131.)

of self-conceit Aśvatthāmā appears to have
derrating the valour of Kṛṣṇa and his party.
be an easy job to beat down his opponents of
e renown.

सन्ततिलका.

ṣṇa is well-prepared for the fight, mounted
back, with his four terrible arms holding
disc aloft—him, I will throw down in the

राजा—मा भवानेवम् ।

गतं धात्र्युत्सङ्गे सकलमभिषिक्तं नृप-कुलं
गतः कर्णः स्वर्गं निपतित-तनुः शन्तनु-तनुः ।
शतं भ्रातॄणां मे हतमभिमुखं संयुग-मुखे
वयञ्चैवम्भूता गुरुसुत ! धनुर्मुञ्चतु भवान् ॥ ६१ ॥

battle-field along with the sons of Pāṇḍu by means of a net-work of weapons a drawing-board where pictures are confused. [60].

King. Nay, say not so.

अन्वयः—सकलम् अभिषिक्तं नृपकुलं धात्र्युत्सङ्गे गतम्, कर्णः स्वर्गं गतः, शन्तनुसुतः निपतिततनुः (जातः) । भ्रातॄणां शतं संयुगमुखे मे अभिमुखं हतम्, वयं च एवम्भूताः, गुरुसुत ! भवान् धनुः मुञ्चतु ।

हिन्दी—जिनका राज्याभिषेक हो चुका था ऐसे सभी राजालोग पृथ्वी की गोद में चले गए हैं, कर्ण स्वर्ग सिधार चुका है और पितामह भीष्म का देहान्त हो चुका है । मेरे सौ भाई शत्रु के साथ युद्ध करते हुए रणक्षेत्र में मारे गए और हमारी यह दशा है; हे गुरुपुत्र ! आप धनुष छोड़ दें ।

Glossary. अभिषिक्त=जाताभिषेकम्—inaugurated to sovereignty or consecrated with coronation water. नृपकुल-राजकम्—host of kings. धात्री=पृथिवी—the earth. उत्सङ्गः=क्रोडम्—lap, i. e. interior. निपतिततनु=मृतः—dead. अभिमुख—in the presence of a fighting face to face.

Notes. नृपकुलम्—नृपाणां कुलम् (तत्पु०). अभिषिक्तम्-अभि+√सिच् 'to spinkle'+क्त; स् is substituted by ष् (उपसर्गात्सुनोति-सुवति० Pāṇ. 8. 3. 65). धात्र्युत्सङ्गे—धात्र्याः उत्सङ्गे (तत्पु०). The word धात्री has various meaning:—

धात्री स्यादुपमाताऽपि क्षितिरप्यामलक्यपि । Amara.

धात्र्युत्सङ्गे गतः=स्वर्गं गतः, हतः-dead. अभिमुखम्-अभिगतं मुखं यस्य तत् (बहु०), in presence of, before.

शन्तनुसुतः—शन्तनोः सुतः (तत्पु०), patronymic of Bhīṣma, the yongest son of Śantanu by Gaṅgā. He was the first general on the side of Duryodhana. He was finally wounded by Arjuna with the assistantce of Śikhaṇḍī. He was lying on a bed of arrows. Gifted with a supernatural boon of choosing the time of his death he waited till the sun had cross-

अश्वत्थामा—भोः कुरुराज!

संयुगे पाण्डु-पुत्रेण गदा-पात-कच-ग्रहे।
सममूरुद्वयेनाद्य दर्पोऽपि भवता हृतः॥ ६२॥

राजा—मा मैवम्। मानशरीराः राजानः। मानार्थमेव मया निग्रहो गृहीतः। पश्य गुरुपुत्र!

---

ed vernal equinox and then breathed his last. **निपतित-तनुः**—निपतिता तनुः यस्य सः (वहु), whose body has fallen, i.e. dead.

Contemplating that fight at such a stage would be of little avail, Duryodhana tries to pacify Aśvatthāmā's anger. For a similar idea compare verses 31 and 33.

Metre is शिखरिणी.

Trans. O son of my preceptor, set aside your bow, inasmuch as the entire host of consecrated kings, lies on the lap of the earth ; Karṇa has attaine heaven, Bhīṣma is dead, hundreds of my brothers have been slain in my presence in the van of battle and I myself am reduced to such a plight. **[61]**

Aśvatthāmā. O ye, King of Kurus!

अन्वयः—पाण्डुपुत्रेण गदापातकचग्रहे संयुगे भवतः ऊरुद्वयेन समं दर्पः अपि अद्य हृतः।

हिन्दी—आज पाण्डुपुत्र भीम ने इस युद्ध में, जहाँ कि गदाप्रहारपूर्वक केशाकर्षण हुआ है, आपके दोनों ऊरु ही नहीं तोड़े प्रत्युत आपका मान भी तोड़ दिया है।

Notes. **पाण्डुपुत्रेण**—पाण्डोः पुत्रेण (तत्पु०), पाण्डवेन. It refers to Bhīma. **गदापातकचग्रहे**–गदायाः पातः इति गदापातः (तत्पु०), कचानां ग्रहः इति कचग्रहः (तत्पु०) गदापातपूर्वकः कचग्रहो यस्मिंस्तस्मिन् (वहु०), it qualifies संयुगे; ग्रहः=ग्रहणम्—√ग्रह् 'to take'+अप् (ग्रहवृदृनिश्चिगमश्च Pāṇ. 3. 3. 58).

Metre is अनुष्टुप्.

Trans. Having hurled his mace an taken you by the hair, he has mashed today in the battle your both the thighs along with your pride. **[62]**

यत्कृष्टा कर-निग्रहाञ्चित-कचा द्यूते तदा द्रौपदी
यद्बालोऽपि हतस्तदा रणमुखे पुत्रोऽभिमन्युः पुनः ।
अक्ष व्याज-जिता वनं वनमृगैर्यत् पाण्डवाः संश्रिता
नन्वल्पं मयि तैः कृतं विमृश भो ! दर्पाहतं दीक्षितैः ॥ ६३ ॥

मानशरीराः—मानमेव शरीरं येषां ते (बहु०), who take self-respect for their body. मानार्थम्—(Adv.) मानायेदम् (तत्पु०). निग्रहः=निग्रहणम्, विरोधः-opposition, i. e. war.

King. Don't say so. Kings have pride incarnate. For pride's sake I took to the war. O son of my preceptor, see—

अन्वयः—यत् करनिग्रहाञ्चितकचा द्रौपदी तदा द्यूते कृष्टा, यत् पुनः बालः अपि (सन्) पुत्रः अभिमन्युः तदा रणमुखे हतः । यत् अक्षव्याजजिताः पाण्डवाः वनमृगैः (सह) वनं संश्रिताः; भोः ! तैः दीक्षितैः मयि अल्पं दर्पाहतं ननु कृतम् (इति), विमृश ।

हिन्दी—मैंने द्रौपदी के घुँघराले बालों को हाथ से पकड़ उसे द्यूतसभा में घसीटा, फिर सुकुमार भी पुत्र अभिमन्यु को युद्धभूमि में मौत के घाट उतारा । (इतना ही नहीं) पाँसों के खेल में कपट से पराजित हुए पाण्डवों को जङ्गल में जङ्गली जानवरों के साथ रहना पड़ा, तिस पर रण-दीक्षित पाण्डवों ने मेरा जो मान भङ्ग किया है वह अपेक्षाकृत थोड़ा है, तुम्हें यह भली भाँति समझ लेना चाहिए ।

Glossary. **करनिग्रह**=हस्तधृतः-hold fast in hands or हस्तनिष्पीडनम्-gripping of hands. **अञ्चित**-graceful, curly or गृहीत-taken. **द्यूते**=द्यूतसभायाम्-in the gambling-hall. **अक्षव्याजजित**-outwitted by the pretext of dice. **वनमृगैः**=वनचारिभिः पशुभिः-with wild beasts. **संश्रिताः**=संश्रितवन्तः-had to fly for refuge. **दीक्षित**=प्राप्तदीक्षः-consecrated. **दर्पाहतम्**=सर्वनाशः-humiliation of pride. **विमृश**=विचारय-bear in mind or think of.

Notes. **करानिग्रहाञ्चितकचा**—करेण निग्रहः (निरोधः 'strong hold') येषां ते करनिग्रहाः, करनिग्रहाश्च अञ्चिताश्चेति करनिग्रहाञ्चिताः (द्वन्द्व०) तादृशः कचाः यस्याः सा (बहु०) or करस्य निग्रहेण (हस्तस्य निष्पीडनेन) अञ्चिताः (बलाद् गृहीताः 'pulled') कचाः यस्याः सा, it qualifies द्रौपदी. **पुत्रः**–भ्रातुरर्जुनस्य पुत्रोऽपि तद्वदुपचारादिदानीं पुत्रबुद्ध्या स्वीक्रियमाणः, it is due to the change in mental composi-

tion that Duryodhana feels the samo filial lovo for his nephew as for his son. अभिमन्युः—son of Arjuna by his wife Subhadrā, the sister of Kṛṣṇa and Balarāma.

He is said to have broken through the peculiar battle-array called Cakra-vyûha formed by the Kauravas and to have killed a large number of warriors on the Kaurava side. He proved for a time more than a match for veterans like droṇa, Karṇa, and Duryodhana. It was in the absence of weapons that he could not hold out long against fearful odds and was at last over-powered and slain.

अक्षव्याजजिताः—अक्षाणां व्याजेन जिताः (तत्पु०), defeated, under the pretext of dice or अक्षेषु (अक्षक्रीडायाम् 'in dicing') व्याजेन (छलेन 'by trick') जिताः, trickishly out-witted in dicing. वनमृगैः—वने भवैः मृगैः (तत्पु०), वन्यपशुभिः. Even in the absence of सह (inserted in the prose order as a suppletive) the Inst. is used. (विना ऽपि तद्योगं तृतीया Sidh.). 'व्याजः शाठ्येऽपदेशे च' Viśva. दीक्षितैः implies युद्धयज्ञे दीक्षितैः, consecrated in battle-rite; दीक्षित—√दीक्ष्+क्त or सञ्जाता दीक्षाऽस्येति दीक्षितः; दीक्षा+इतच् (तदस्य सञ्जातं तारकादिभ्य इतच् Pāṇ. 5. 2. 36.). दीक्षा generally means 'receiving the initiatory Mantra or a ceremony preliminary to a sacrifice'. Cp. विवाहदीक्षा, साम्राज्यदीक्षा. The word दीक्षित however in common usage frequently signifies शिक्षित. Cp. आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः, Śak. 2. 16. दर्पाहृतम्—दर्पस्याहृतम् (तत्पु०), आहृतम्=आहरणम्–आ+हृ+क्त (नपुंसके भावे क्तः Pāṇ. 3. 3. 114).

Duryodhana recalls to his memory the wrongs he had done to the Pāṇḍavas and summarily explaining how extravagantly he had been outraging his opponents, tries to make Aśvatthāmā understand that his previous mischieves were not duly returned by the Pāṇḍavas. It is on these considerations that Duryodhana exhorts him but in vain to abandon his war-like resolve.

Metre is शार्दूलविक्रीडित

Trans. Draupadī, with her curly braids held fast in my hands, was dragged in the gambling-hall, Abhimanyu, whom I take like my own son, was put to death when a mere youngster in the battle-van and the Pāṇḍavas trickishly

राजा—हन्त ! कृतं मे हृदयानुज्ञातम् । परित्यजन्ति मां प्राणाः । इमेऽत्रभवन्तः शन्तनुप्रभृतयो मे पितामहाः । एतत्कर्णमग्रतः कृत्वा समुत्थितं भ्रातृशतम् । अयमप्यैरावतशिरोविषक्तः काकपक्षधरो महेन्द्रकरतलमवलम्ब्य क्रुद्धोऽभिभाषते मामभिमन्युः । (इमाः)

शेपः. Thus the compound means 'earned (or acquired) by your siro through muscular strength'. विप्रोक्तैः-विप्रेण उक्तैः (तत्पु०). विप्र here refers to Aśvatthāmā who was a born Brāhmaṇa.

Metre is अनुष्टुप्

Trans. Though not duly enthroned on the kingdom, which your father inherited through his valour and acquired on the strength of his muscular power, be you king by my priestly words. [65]

हन्तेति । कृतम्=सम्पन्नम्—fulfilled. हृदयानुज्ञातम्—हृदयस्य अनुज्ञातम् (तत्पु०), the heart's desire refers to the enthronement of his son Durjaya. Further this passage contains a description of heaven, where Duryodhana's brothers and others had gone and to which he is awaiting his own access too. शन्तनुप्रभृतयः—शन्तनोः प्रभृतिः आरम्भः येषां ते (बहु०) beginning from Śantanu, i. e. Śantanu and the rest. पितामहाः-पितुः पितरः; पितृ+डामहच् (मातृपितृभ्यां डामहच् Var.4. 2. 36) paternal grand-fathers, implies ancestors and fore-fathers. अग्रतः=अग्रे—अग्र+तस् (आद्यादिभ्य उपसंख्यानम् V. 5. 4. 44), at their head. ऐरावतशिरोविषक्तः—ऐरावतस्य शिरसि विषक्तः (तत्पु०). ऐरावतः— इरावति समुद्रे भवः ; इरावत्+अण् (तत्रभवः Pāṇ. 4. 3. 53.) so called elephant of Indra. विषक्त—वि+√सञ्ज् 'to cling' +क्त, means उपविष्टः 'seated' or आरूढः 'mounted'. This expression reflects on Indra's appreciation for heroic deeds of Abhimanyu who was offered an exalted position in heaven in their recognition. काकपक्षधरः—काकपक्षान् धरतीति सः (उप०), having side-locks of hair. काकपक्षाः—काकस्य पक्षा इव, side-locks of hair, so called on account of their resemblance with the feathers of a crow. In ancient times their possession indi-

उर्वश्यादयाऽप्सरसो मामभिगताः। इमे मूर्त्तिमन्तो महार्णवाः। एता गङ्गाप्रभृतयो महानद्यः। एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाही विमानः कालेन प्रेषितः। अयमहमागच्छामि। (स्वर्गङ्गतः)

(यवनिकास्तरणं करोति)

---

cated minority of the bearer. 'बालानां तु शिखा प्रोक्ता काकपक्षः शिखण्डकः।' Halāyudha. महेन्द्रकरतलम्—महेन्द्रस्य करतलः इति तम् (तत्पु०), the palm of Indra's hand. अवलम्ब्य—अव+ √लम्ब् 'to hang down' +क्त्वा (=ल्यप्), holding. क्रुद्धोऽभिभाषते माम्—talks to me in an angry mood. This expression indicates how sinful Duryodhana and his allies had proved in making a cowardly attack on Abhimanyu, who was in his teens and armless at the time. Having met the death of a hero Duryodhana finds himself indulged in celestial enjoyments in heavenly surroundings. मूर्तिमन्तः—possessing visible shape. महार्णवाः—महान्तश्च ते अर्णवाः समुद्राः (कर्म०), vast oceans. सहस्रहंसप्रयुक्तः—सहस्रैः हंसैः प्रयुक्तः (तत्पु०), drawn by a thousand swans. प्रयुक्तः=नीयमानः–प्र+ √युज् 'to combine'+क्त, drawn. वीरवाही--वीरान् वोढुं शीलमस्येति or वीरान् वहतीति (उप०), disposed to carry the brave or serving as a vehicle to the her oe कालेन—by the god of death or death personified.

King. Well, my heart's desire is fulfilled. My life is departing. Here are my venerable forefathers, Śantanu and the rest. There are standing my hundred brothers with Karṇa at their head. Here is again Abhimanyu mounted on Indra's elephant. He has side-locks of hair and holding Indra's hand-palm he is talking to me in an angry mood. These celestial nymphs Urvaśi and others, have come to me. Here are the vast oceans in visible shape. There are great rivers Ganges and the like. The god of death has sent a heavenly car, the carriage of the heroes, drawn by a thousand swans to fetch me. Here I come. (

धृतराष्ट्रः—

यास्येष सज्जन-धनानि तपोवनानि
पुत्र-प्रणाश-विफलं हि धिगस्तु राज्यम् ।

अश्वत्थामा—

यातोऽद्य सौप्तिक-वधोद्यत-बाण-पाणिः

भरतवाक्यम्

गां पातु नो नरपतिः शमितारिपक्षः ॥ ६६ ॥

(निष्क्रान्ताः सर्वे)

समाप्तमूरुभङ्गम्

अन्वयः—एषः (अहं) सज्जनधनानि तपोवनानि यामि, पुत्रप्रणाशविफलं राज्यं हि धिक् अस्तु ।

सौप्तिकवधोद्यतबाणपाणिः (अहम्) अद्य यातः;

शमितारिपक्षः (सन्) नः नरपतिः गां पातु ।

हिन्दी—यह लो मैं अब उन्हीं तपोवनों को जाता हूं जिन्हें साधुजन अपनी विभूति समझते हैं । जब सब पुत्र ही नष्ट हो गए तो मुझे राज्य से क्या प्रयोजन; इस राज्य को ही धिक्कार है ।

मैं भी रात्रियुद्ध के लिए अब हाथों में बाण तान कर जाता हूं ।

परमात्मा करे हमारे राजा शत्रुदल का नाश कर पृथ्वी की रक्षा करें ।

Glossary. तपोवन=penance-grove. पुत्रप्रणाश-filial loss. विफल=निष्प्रयोजनम्—useless. सौप्तिकवध=नैशी हत्या—nocturnal slaughter or सुप्तानां नाशः—destruction of the sleepers. शमित =शान्तः—appeased or नाशितः–put to an end. गो=पृथिवी–the earth.

Notes. सज्जनधनानि—सज्जनेभ्यः धनानीव (तत्पु०), valued like wealth by the virtuous or सज्जना एव धनं येषां तानि (बहु०) enriched (or dignified) with the saintly people. तपोवनानि–तपसे वनानि (तत्पु०), or तपोनिमित्तानि वनानि. पुत्रप्रणाशविफलम्=पुत्राणां प्रणाशेन (हेतुभूतेन) विफलम् (तत्पु०), rendered useless on account of total loss of my sons.

सौप्तिकवधोद्यतबाणपाणिः–सौप्तिकवधाय उद्यतः बाणः पाणौ यस्य सः (बहु०), सौप्तिकवधाय–सौप्तिकानां वधाय (तत्पु०); सुप्तानां वधाय, to kill

the sleeping princes, सौप्तिकः वधः इति तस्मै (कर्म०); सुप्तिकाले रात्रौ कृतः वधः इति सौप्तिकः वधः, slaughter done at night. सौप्तिकः सुप्त एव सौप्तिकः, सुप्त+ठक् (विनयादिभ्यष्ठक् Pāṇ. 5. 4. 34) or सुप्ति–सुप्तिकाले भवः सुप्ति ठञ् (कालाट्ठञ् Pāṇ.4.3.11). यातः–The past tense is used here to indicate nearness of action denoted by √या, I am about to go. शमितारिपक्षः–अरीणां पक्षः इति अरिपक्षः (तत्पु०) शमितः अरिपक्षः येन सः (बहु०). शमित– √शम् 'to put an and to or to grow calm' +णि+क्त; other form is शान्त (वादान्तशान्तपूर्ण० Pāṇ 7. 2. 27).

Tragedy has been concluded with भरतवाक्य which comprises the last line of the stanza. भरतवाक्य is usually a benedictory stanza at the end of a play recited by the actors in unison. भरत seems to signify 'actors' taking part in the production of a play. They are so called because they depend upon भरत the founder of dramaturgy. In almost all the later plays, भरतवाक्य is preceded by what is technically called काव्यसंहार (वरप्रदानसम्प्राप्तिः काव्यसंहार इष्यते S. D. VI 114) indicated by such words as 'किं ते भूयः प्रियमुपकरोमि'. Bhāsa, however, appears to have dispensed with this practice. This may establish the antiquity of Bhāsa.

Metre is वसन्ततिलका

Aśvatthāmā. Here I repair to the penance-groves, valued like wealth by the virtuous. Woe to the kingdom rendered worthless on account of filial loss.

Dhritarāṣṭra. With a bow in my hands made ready for the slaughter of sleeping princes, I go off.

Bharata-Vākya.

May our king, after crushing his opponents protect the earth. **[66].**

[*Exeunt omnes*]

THE END

Appendix A

Metre (छन्दः)

In Sanskrit a verse (पद्य) is regulated by quantity, not by accent, as in English. A पद्य consists of four pādas or quarters. Each pāda is regulated either by the number of syllables (अक्षर s) or by the number of syllabic instants (मात्रा s). A पद्य is a वृत्त or जाति according to its pādas being regulated by the अक्षरs or मात्राs.

Vṛttas are divided into three classes—समवृत्त, when all the four pādas are in one metre; अर्धसमवृत्त, when alternative pādas (i. e. 1st and 3rd, and 2nd and 4th are similar in metre); and विषमवृत्त, when all the pādas are dissimilar.

A syllable is as much of a word as can be pronounced at once, i. e. a vowel with or without one or more consonants. A syllable is light (लघु) or heavy (गुरु) according as its vowel is short (ह्रस्व) or long (दीर्घ). But a short (ह्रस्व) vowel makes a heavy syllable when followed by an अनुस्वार, a विसर्ग or a conjunct consonent, and optionally so when it occurs at the end of a pāda. The idea has been summed up thus:—

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

In metres regulated by the number of mātrās one mātrā is alloted to a light syllable and two to a heavy one.

For the purpose of scanning metres regulated by the number of syllables (अक्षर s) Sanskrit prosodists have devised eight Gaṇas, or syllabic feet, each consisting of three syllables. Their names and definitions are given in the following verse:—

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ।

य (गण) ⏑ – – ; र (गण) – ⏑ – ; त (गण) – – ⏑ ;

भ (गण)–⏑ ⏑ : ज (गण) ⏑ – ⏑; स (गण) ⏑ ⏑ – ;
म (गण) – – – : न (गण) ⏑ ⏑ ⏑.

(*a light syllable, i. e.* लघु, *is written thus* '⏑' *or* '।', *and a heavy syllable, i. e.* गुरु, *is written thus* '—' *or* 'ऽ'.)

यति is the technical name given by Sanskrit prosodists to the cæsura, or pause which may be made while reciting a verse.

The play Urubhangam uses 9 different metres. The metre of every stanza has been shown in the Notes. Their definitions are now given in alphabetical order:—

अनुष्टुभ् (also called श्लोक). There are several varieties of this metre, but we give here the most common one.

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।
द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

i. e. the 5th syllable of each quarter should be light, the 6th heavy, and the 7th alternatively heavy and light. Ex. 33, 37, 41, 42, 43, 44, 46, 49, 50, 62, 64, 65.

उपजाति—Def.

स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ ।
अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥

When इन्द्रवज्रा and उपेन्द्रवजा are mixed in one stanza, the metre is called उपजाति. When other metres are mixed in one stanza, the metre is still called उपजाति. Ex. 38, 45, 47, 48, 55.

उपेन्द्रवज्रा—Def. उपेन्द्रवज्रा जतजास्ततो गौ ।

Each pāda contains 1 जगण, 1 तगण, 1 जगण and 2 गुरुs (11 syllables). Ex. 30.

मालिनी—Def. ननमयययुतेयं मालिनी भोगिलोकैः ।

It contains 2 नगणs, 1 मगण and 2 यगणs (15 syllables). यति accurs after the 8th. syllable. Ex. 6, 20, 26, 27, 39, 57.

वंशस्थ—Def. जतौ तु वंशस्थमुदीरितं जरौ ।

It contains a जगण, तगण, जगण, and रगण each (12 syllables). Ex. 7.

वसन्ततिलका—Def. उक्ता वसन्ततिलका तभजा जगौ गः ।

It contains 1 तगण, 1 भगण, 2 जगण s and 2 गुरु s (14 syllables). It is also called वसन्ततिलकम्. Ex. 2, 3, 8, 9, 11, 12, 19, 22, 31, 32, 36, 40, 54, 56, 59, 60, 66.

शार्दूलविक्रीडित—Def.

सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।

It contains a मगण, सगण, जगण, सगण each, 2 तगण s, and 1 गुरु (19 syllables). यति occurs after the 12th syllable. Ex. 1, 4, 13, 14, 15, 16, 17, 18, 21, 23, 24, 25, 28, 29, 34, 35, 51, 52, 53, 58, 63.

शिखरिणी—Def. रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।

It contains a यगण, मगण, नगण, सगण, भगण, लघु and गुरु each (17 syllables). यति occurs after the 6th syllable. Ex. 61.

हरिणी—Def. नसमरसलागः षड्वेदैर्हयैर्हरिणी मता ।

It contains a नगण, सगण, मगण, रगण, लघु and गुरु each. (17 syllables). यति occurs after the 6th and the 10th syllables. Ex. 5, 10.

Appendix B

Dramaturgical Terms

नान्दी—It is a benedictory verse recited in the beginning of a play. नाट्यशास्त्र defines it thus:—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

i. e. What is recited in the praise of a deity, a Brahmaṇa, a king, or the like, combined with a benediction, is designated Nāndī.

काव्यदीपिका defines it thus:—

देवद्विजनृपादीनामाशीर्वादपरायणा ।
नन्दन्ति देवता यस्मात् तस्मान्नान्दीति संज्ञिता ॥

Mātṛguptācārya defines it a bit differently:—

आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः ।

i. e. The verse invoking blessing, or making salution and also indicating the chief events of the story.

सूत्रधार—(lit. the holder of the thread) "सूत्रं प्रयोगानुष्ठानं धारयतीति सूत्रधारः ।" Manager or Chief Actor who is responsible for the whole arrangement of the stage. He is thus defined:—

नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम् ।
रंगदेवतापूजाकृत् सूत्रधार इति स्मृतः ॥

i. e. The act of staging, together with the germ of the play (बीज) is known as a sūtra, and the person who worships the deity of the stage is called a Sūtradhāra.

नेपथ्य—A 'tiring room' or the room behind the principal curtain where the actors attire themselves.

प्रस्तावना or आमुख—It is defined thus in the साहित्यदर्पण—

नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनाऽपि सा ॥ (VI. 31-32)

i. e. When the Actress, or the Vidūṣaka or the Pāripārśvika (Associate), discourses with the Manager in interesting speeches issuing out of their own business and hinting or bringing in the subject—it is designated Āmukha (Prelude) or Prastāvanā (Introduction). दशरूपक defines it thus:—

सूत्रधारो नटीं ब्रूते मार्षं वाऽथ विदूषकम् ।
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥
प्रस्तावना वा

i. e. The Prologue (आमुख or प्रस्तावना) is that in which the Stage-Manager (सूत्रधार) addresses an actress (नटी), or an assistant (मार्ष, also written as मारिष) or the Jester (विदूषक) on a matter of his own, in bright conversation, hinting at the matter in progress.

विष्कम्भक—It is defined thus in साहित्यदर्पण—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ॥ (VI. 55-56)

i. e. The Viṣkambhaka is represented in the beginning of an Act, being brief an exhibited or suggestive of parts of the action both past and future. When acted by one or two middling personages, it is pure, but it is spoken as mixed if performed by a low and a middling character.

भरतवाक्य–'भरतवाक्यं नटवाक्यम् । नाटकाभिनयसमाप्तौ सामाजिकेभ्यो नटेन आशीर्दीयत इत्यर्थः ।' Rāghava, i. e. It is a blessing uttered by the Actor to the audience at the end of a play.

Appendix C (Questions)

1. Reproduce some Ślokas of Bhāsa to illustrate his dramatic and poetic genius. [P. U. 1928]
2. Discuss briefly the date of Bhāsa. [P. U. 1927]
3. Briefly enumerate the grounds of the early date of Bhāsa. [P. U. 1922]
4. Narrate the innovations introduced in the play, and explain their effect.
5. Write a short note on the style of Bhāsa.
6. Discuss the position of Bhasa in the history of Sanskrit Literature.
7. Are Svapnavāsavadattam and Urubhaṅgam the works of the same writer? If so, explain the difference in style between the two works.
8. "This death on the stage is remarkable .....we have here a tragedy written for the Indian stage". Discuss this statement and explain the departure from the established canons of orthodox Sanskrit dramaturgy.
9. Compare and contrast the character of Duryodhana as depicted in the Mahābhārata and Urubhaṅgam.
10. **Translate into English :—**

    2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. 32, 34, 35, 36, 38, 39, 40, 45, 47, 48, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 63.
11. **Explain with reference to the context :—**

    2d, 3b, 8d, 9d, 10d, 11d, 12d, 13d, 15d, 17d, 18d, 20d, 22c-d, 'एष···मारुतः ।' (p. 53), 26d, 27d, 31d, 33d, 37d, 'अयं मे द्वितीयः प्रहारः ।' (p. 91), 'सर्वं०···दहति ।' (p. 94), 43c-d, 50c-d, 51c-d, 52d, 55c-d, 56d, 59d. 60d, 'सात्त्वोमती खलु वञ्चना ।' (p. 137).
12. **Write grammatical notes on the following :—**

    अन्योऽन्य, उल्लिखित, सङ्कीर्ण, एकगृह, प्रतिमुख, विहङ्ग, माल्य, प्रग्रहण,

द्विप, नाग, संक्रम, दिनकर, व्याविद्ध, संवर्तिका, निष्कम्पा, उत्सादन, प्रतिग्राहित, अधिकाय, वामनीकृत, प्रत्यग्र, उच्छ्रय, अग्रहस्त, शैल, धरणिधर, हेमकूट, दैन्यम्, विविध, विचित्र, उपहसन्, समाश्वसित, भ्रुकुटी, प्रवृत्तम्, विक्रमबल, निपतन्तम्, निर्वाह्यते, अमर्ष, अपक्रमणम्, असित, उच्छिष्ट, उत्क्षिप्य, तपस्वी, परिकृष्यमाण, उपरत, अनुयात्रा, अवसित, अनल, अचल, निर्वाहिन्, प्रतीसारिन्, प्रतिग्राहिन्, एवंविध, निर्व्याज, युद्धप्रिय, दुर्जयः, अनुबन्ध, वञ्चना, प्रकाशीकृत, मूर्धज, अवरोधन, कुलमानिन्, अन्वेष्टव्य, कृतान्त, विमर्द, विकीर्ण, प्रतिवचन, आस्यताम्, पूर्वभुक्त, वसुधा, अधिपेन्द्र, दीक्षित, अपराङ्मुख, अनुग्रह, ज्वलन्त, अचिन्तयित्वा, धृति, निवेदन, व्यायुद्ध, उत्पातित, अङ्गदधर, सहधर्मचारिणी, मख, व्यंसित, निग्रह, बान्धव, सन्तापित, शुश्रूषयितव्य, अपसव्य, अवसान, पश्चात्ताप, निनाद, आतपत्र, जलधि, कृत्त, विग्रह, निवपन, प्राञ्जलि, अवलीढ, उन्मुख, अतिरथ, निर्जित, निपात, कुतूहलाक्षी, अस्तमित, निपात, आर्द्रीकृत, अक्षौहिणी, अभिवादयस्व, प्रहार, अभिवादन, सन्निहित, अभिधास्यति, चिरायसि, उत्सव, विपर्यास, पारग, अवगाढ, आवर्जयिष्यामि, शार्ङ्ग, उत्सङ्ग, अभिषिक्त, धक्ष्यामि, साक्षीमती, मूर्तिमन्तः, विमान, वीरवाही, सौप्तिक ।

13. Comment on the following :—

आर्यमिश्र, दुर्योधन, जनार्दन, धृतराष्ट्र, युधिष्ठिर, पाण्डव, समन्तपञ्चक, चित्रपट, वृकोदर, सुयोधन, आकथन, अप्सरस, स्वयंवरसभा, पश्चिमकाल, अतिरथ, यूप, विहङ्ग, मुण्डमाल, रथिन्, सूत, कबन्धक, पिङ्गलाक्ष, तालवृन्त, क्षत्रिय, षट्पद, अभेद, केसर, खाण्डवधूम, संशप्तक, निवातकवच, पार्थ, वज्र, अनिल, मन्दर, सागर, द्वैपायन, हलायुध, कूट, मेदिनी, हेमकूट, मारुति, समय, हलिन्, हलधर, हलायुध, परिक्षेपिन्, कल्प, अतिसन्धि, सौभ, कालिन्दी, केदारमार्ग, महासुर, तपस्वी, अमृतमन्थन, असुर, सुर, वासुकि, निवापमेव, विग्रह, वैश्रवणालय, हिडिम्बा, त्रिदिव, कृतान्त, निवाप, अक्षौहिणी, उत्सव, वसुधा, आतपत्र, सन्नाह, अध्वर्यु, अश्वमेध, इन्द्रचाप, अष्टार्धभीमभुजा, काकपक्षधर, उर्वशी, विमान ।

INDEX OF IMPORTANT WORDS FOUND IN THE PLAY

अ

अंस 42, 54
अक्ष 81, 83, 134
अक्षौहिणी 90
अग्निष्टोम 12
अग्रहस्त 43
अङ्क 93, 94, 96
अङ्कुश 26
अङ्गद 107
अचल 75
अजस्र 88
अजिर 19
अञ्चित 31
अञ्जलि 81
अतिरथ 15, 126
अतिसन्धि 63
अत्रभवती 101, 106
अत्रभवान् 80, 105, 120
अद्रि 48
अधिकार 43
अध्वर 101
अध्वर्यु 117
अनल 75
अनिल 38
अनुकर्षी 60
अनुग्रह 103
अनुबद्ध 22
अनुबन्ध 80
अनुयात्रा 72
अन्त 91
अन्तर 58
अन्तःपुर 80, 98
अन्ध 83
अन्योऽन्य 6
अन्वेष्टव्य 83
अपक्रमण 59
अपराङ्मुख 103
अपरितोष 130
अपसव्य 113
अप्रमेय 48
अप्सरस् 12
अभिघात 82, 84
अभि+√धा 94
अभिभूत 80
अभिमत
अभिमान 113
अभिमुख 113, 132
अभिवद् 91
अभिवृत 80
अभिषिक्त 132
अभिहत 127
अभीक्ष्ण 47
अमर्ष 59
अमृत 66
अम्बर 29
अम्बा 112
अराति 81
अर्पित 64
अर्णव 66, 78, 138
अवगाढ 45, 121
अवतीर्ण 60
अवधूत 38
अवांन 15
अवमर्षित 40
अवरोधन 84
अवलीढ 126
अवशेष 121
अवसान 113
अवसित 74
अवसीदति 20
अवस्था 94, 85
अशनि 43
अश्वमेध 117
अष्टादश 90
असुर 66
अस्तमित 88, 105
अस्त्र 83, 86

आ

आकर 81
आकर्षण 91
आकीर्ण 24
आकुल 64
आक्रन्द 34
आक्रमण 43
आकत्थन 12
आक्षिप्त 72

आतत 115
आतपत्र 24, 115
आदित्य 32
आदीप्त 75
आदेशित 80
आधान 84
आनन 43
आयत 60
आयुध 20
आर्द्र 19, 48, 66
आर्द्रपाक 64
आर्द्रीकृत 43, 88
आर्यमिश्र 5
आलय 52, 75
आवर्जयिष्यामि 130
आवास 15
आसज्यमान 34
आसार 43
आहव 6, 83

इ

इष्ट 110

उ

उच्छिष्ट 64
उच्छ्रय 43
उज्झित 66
उत्कर 31
उत्कृष्य 60
उत्पातित 57
उत्सङ्ग 132
उत्सव 96
उत्सादन 35
उत्सिक्त 35, 101
उदीच्य 54
उद्धत 81
उद्धूत 43
उद्यत 20, 121, 130
उद्यत् 126
उद्वर्तित 31
उद्वीक्षमाण 59
उन्नत 50
उन्मीलित 59
उन्मुख 126
उपदिग्ध 43
उपरत 69
उपरोध 58
उपल 15, 45
उपविष्ट 95, 99
उपवेश 97
उपहस्यमान 53
उपहार 35
उर्वशी 139

ऊ

ऊर्मि 38

ए

एककृत 112

क

कच 91, 133, 134
कणप 24
कनक 81, 119
कन्दर 38
कबन्ध 24, 26
कमलपत्र 119
करेनु 17
कलिल 24, 43
कर्ण 24
कल्प 62
कल्पित 20
कवच 24, 35, 115, 126
काकपक्ष 138
कार्मुक 20, 115, 117, 119
काल 96, 126, 128, 129
कालिन्दी 64
कील 99
कुञ्जर 26
कुतूहल 88
कुन्त 24, 30
कूट 45, 64
कृतान्त 84
कृत्त 121
क्लिन्न 45
केदारमार्ग 64
केश 40, 128
केसर 31
कैलास 43
क्रतु 12
क्षत 69
क्षत्रिय 31, 33, 34
क्षत्रिया 107
क्षिति 54, 60, 66
क्षुब्ध 38
क्षेप 35
क्षौम 113

ख

ख 57
खाण्डव 35

ग

गगन 50
गति 54, 59

गरुड 130
गाण्डिव 150
गात्र 6, 48, 128
गुण 35
गृध्र 26

घ

घर्षण 40
घृणा 56

च

चक्र 130
चण्ड 42
चपल 38
चयन 17
चाप 119, 126
चामर 24
चारी 47
चित्रपट 11, 130
चित्राङ्गदा 54
चूर्णीकृत 38

ज

जतुगृह 75
जननी 106, 112
जनार्दन 9
जर्जर 69
जलधि 121
जात 88, 92, 100, 106
जाति 106
जामातृ 22
जाल 128, 130
जीवित 19, 84, 104
ज्यापित 58
ज्येष्ठ 90

त

तत्रभवती 112
तनु 60, 132
तपस्वी 66, 97
तरसा 56
तात 91, 126
तालवृन्त 29
तिमिर 81
तिलकभूत 121
तुरङ्ग 26
तुमुल 38
तोमर 6, 21, 30
त्र मिगद्रा 24
त्रिदिव 81

द

दरी 38
दर्शन 90
दलित 122
दशन 6
दायाद्य 137
दारुण 75
दिनकर 30
दिवम् 103
दिव्य 78
दीप्त 113
दीक्षित 101
दुन्दुभि 115
दुर्जय 80
देव 81
देशिक 64
द्युति 50
द्योतित 57
द्विप 6, 126
द्वैपायन 40, 57, 58

ध

धनुः 132
धमनि 18, 86
धरा 15
धात 15, 18
धारित 50
धीर 86
धूम 35
धृति 103
धृष्णोमि 136
ध्रुवम् 81

न

नक्र 4, 121
नाग 26, 30, 72
नामधेय 84
नाराच 6, 20, 30, 32
नाल 32
निकष 6, 12
निकाश 48
निखात 48
निग्रह 110, 133, 134, 103,
निगृह्य 104
निघृष्य 56
निदेश 112
निधन 11
निनाद 115
निपीत 88
निमित्त 97
निमीलित 58
निरस्त 30
निर्गलित 45
निर्जित 94
निर्घात 38
निर्भिन्न 45
निवपन 124

निर्वाहिन् 75
निर्व्याज 78
निर्वर्त्मते 58
निवात 35
निवाप 70, 86
निविष्ट 130
निशा 136
निष्कम्पा 32
निसर्ग 104
निस्स्पृह 104
निहत 24, 83

प

पक्ष 29
पञ्जर 58
पद्मिनी 32
परस्पर 19
पराङ्मुख 107
परिचित 97
पर्याकुल 24
पश्चात्ताप 114
पश्चिम 128
पश्चिमकाल 12
पाटल 66
पाणि 56, 140
पाद 91, 103
पारग 127
पारिजातक 78
पारिवेषिन् 60
पार्थ 35
पार्थिव 63
पिशित 19
पिङ्गल 28
पीन 42
पुट 56
पुत्रक 83
पृष्ट 130
प्रकाशीकृत 84
प्रचरति 47
प्रचल 60
प्रतिगृह्य 54
प्रतिग्रह् 35, 78
प्रतिग्राहिन् 75
प्रतिज्ञा 136
प्रतिमुख 15
प्रतिवचन 88
प्रतीसारिन् 75
प्रतिस्फालित 42
प्रत्यग्र 40
प्रत्यग्र 43
प्रमृज्य 56
प्रवहणात् 22
प्रवाल 29
प्राविद्ध 11
प्रविभक्त 81
प्रवृत्त 40
प्रसक्त 20
प्रसूत 103
प्रहार 45, 50, 72
प्राकार 127
प्राञ्जलि 126
प्रास 24

ब

बन्ध 88
बन्धुनारी 22
बाढम् 62
बाष्पाकुल 50

भ

भिण्डिपाल 24
भ्रमर 60
भ्रुकुटी 54, 107

म

मकर 3
मख 110
मधूक 28
मध्यम 40
मन्त्र 17
मन्थन 66
मन्द 84, 88, 92, 122
मन्दर 38
मयूख 128
महासुर 64
मही 19, 38
मारिष 9
मारुति 53
माला 60
माल्य 22
मुकुट 31, 43
मुकुल 28
मुद्गर 24
मुसल 24, 72
मूक 115
मूल 130
मूर्धज 84
मेरु 45, 119
मेदिनी 48
मौलि 52, 60, 103
मौर्वी 128

य

यदु 40
यूप 17, 81, 119
यौध 11, 30

र

रञ्जित 35
रथिन् 22
रव 115
राम 50
रुचिर 119
रुजा 84

ल

ललाट 45, 54
लाङ्गल 63, 72
लीला 78
लेख्यम् 11, 130
लोक 99, 136

व

वज्र 38, 48
वञ्चना 78, 83, 137
वञ्चित 75, 78, 124
वदन 54, 88
वराह 24
वर्म 24
वल्गमान 43, 47
वसुधा 99
वह्नि 17, 96
वान्त 45
वामनीकृत 43
वायस 115
वासव 42
वासुकि 66
वाहिनी 110, 126
विकीर्ण 29, 86
विक्रम 56, 137
विक्षिप्त 24, 115
विग्रह 70, 74, 121
विदष्ट 60
विनय 63
विन्यस्त 17
विपर्यास 96
विप्र 137
विफल 122
विभूषण 19
विभ्रान्त 115
विमर्द 86
विमान 17, 139
वियोग 115
विवर 54
विशीर्ण 20
विश्रम् 93
विषमस्थ 34
विषमा 15
विषमीकृत 6
विसृत 48
विस्तीर्ण 119
विस्मित 50
विहङ्ग 19
वीरवाही 139
वीरशयन 12
वृकोदर 11, 48, 98
वृत्त 117
वृषेक्षण 54
वैक्लव्य 101
वैश्रवण 75
व्यक्तीकृत 30
व्यग्र 124
व्यजन 115
व्यवस्था 69
व्यंसित 110
व्याज 134
व्यायुद्ध 107
व्याविद्ध 31
व्यास 50
व्रण 45
व्रीडित 90

श

शक्ति 24
शंकु 24
शर 19, 20, 30, 35, 126
शराम 4
शार्ङ्ग 130
शिथिलीकृत 50
शिवा 22
शुश्रूषयितव्य 112
शूल 24
शृङ्ग
शैल 45
शोणित 43, 128
श्रद्धास्यति 124
श्लाघ्य 113

ष

षट्पद 31

स

संयुग 48, 66, 72, 101 132, 133
संवर्त्तिका 31
संवृत्त 58, 114
संशप्तक 35
संशिक्षित 47
संश्रित 110, 134
संसपर्ण 66
संहत्य 38
संहृत्य 54
सकृत् 86

सङ्कीर्ण 11, 130
संक्रम 12, 26
सञ्ज्ञा 53, 56
सत्कार 130
सत्त्व 31
सन्दष्ट 56
सन्नाह 115
समन्तपञ्चक 9, 24
समन्तात् 30
समय 56, 69, 121
समर 52, 86, 121, 122, 124, 127, 136
समवैषि 75
समाकीर्ण 9
समाक्राम् 104
समुपाश्रित 19
सम्प्रहार 45
सम्भावय 88
सम्भ्रान्त 85
सम्यक् 15
सरभस 119, 122
सलिल 45
सागर 38
सान्द्र 45
साहस 52
सिकता 4
सिक्त 45
सिंहनाद 17
सुर 66
सूत 26
सृष्ट 81
सौप्तिक 140
सौभ 64
स्तमित 88
स्तोक 121
स्फुटित 119
स्वन 38
स्वयंवरसभा 12
स्वर्ग 35, 72, 132
स्वेद 54
स्वस्त 26, 48, 60

ह

हतक 85
हय 26, 30
हरि 78
हल 50
हलधर 58
हलायुध 40, 59, 66
हलिन् 58
हाटक 24
हार 107
हिडिम्ब 75
हेमकूट 48
हेला 58
ह्रद 3

AN INDEX TO THE VERSES OCCURRING IN THE PLAY

	Page		Page
आक्षिप्तलाङ्गलमुखो०	72	मम रिपुबलकालं	63
आदीप्तानलदारुणाज्जनु०	75	मार्त्यैर्वज्राग्रपातिभिः	22
उद्यत्प्राखलयोरथ०	126	मौलीनिपातचल०	128
उपलविषमा०	15	यत्कृष्णा करनिग्रहाञ्चित०	134
एकाग्राङ्गुलिधारिता०	50	यः काञ्चनस्तम्भसम०	99
एते परस्परशरै०	19	यस्य धार्यबलोऽस्मि कर्णे	101
एतद्रणाहतगजा०	11	या पुत्रपौत्रवदनेष्व०	88
एषा निरस्तहयनाग०	30	यास्यन्ति सज्जनवनानि	140
करिवरकरयूपो०	17	युक्तोद्यतं नकुलपृष्ठ०	130
किं मेघा निनदन्ति	38	येनेन्द्रस्य स पारिजातक०	78
गतं धात्र्युत्सङ्गे	132	रिपुसमरविमर्दं	86
गृध्रा मधूकमुकुलोन्नत०	28	रुधिरसरितो निर्नायन्ते	26
छलबलदलितोरुः	122	वज्रनादिततं श्रुत्वा	83
त्वत्पादमात्र०	103	वीर्याकरः सुतशत०	81
त्वत्पादयोर्निपतितं	70	वीर्यालयो विधिवशात्०	52
त्यक्त्वा परिचितं	97	वेदोक्तैर्विविधैर्मखै०	110
दुर्योधननिराशस्य	105	वैरस्याकथनं बलस्य	12
दुर्योधनेनाततकार्मुकेण	117	वृद्धस्य मे जीवित०	104
दुःखानामनभिज्ञयो०	94	शिरसि गुरुनिखात०	48
नमस्कृत्य वदामि	106	शीर्षोत्कम्पनचलमान०	43
निर्भिन्नाग्रललाट०	45	श्रीमान् संयुगचन्दनेन	66
पितृविक्रमदायाद्ये	137	श्लाघ्यश्रीरभिमानदीप्त०	113
पूर्वं न जानामि	84	सत्त्वोद्धतितलेऽपदपद०	31
प्रचललुलितमौलिः	60	सन्नाहदुन्दुभिनिनाद०	115
प्रतिज्ञावसिते	74	सौभेच्छिद्रष्टमुखं	64
प्रसक्तनाराचनिपात०	20	संयुगे पाण्डुपुत्रेण	133
भवता वात्मना चैव०	136	संहत्य भ्रुकुटी ललाट०	54
भिन्ना मे भ्रुकुटी	107	स्पृष्टा खाण्डवधूम०	35
भीमस्योरसि तप्त०	42	स्फुटितकमलपत्र०	119
भीमां गदां क्षिपति	47	स्वर्गार्थमाहवमुखो०	6
भीमेन भित्त्वा समय०	69	हतं मे भीमसेनेन	91
भीष्मद्रोणतटां	3	हृदयप्रीतिजननो	96
भूमौ पाणितले निघृष्य	56	हेलासंवृत्तलोचनेन	58

BOOKS BY THE SAME AUTHOR

1. Manohara-Kāvya-Mālā (A collection of beautiful Sanskrit Sanskrit-Sáhitya Series No. 1, Kâvya pieces from the Epics and the Purânas with a glossary; a text book for the Intermediate in the U.P. Board of Education, Allahabad, Delhi and for the Prâjna Examination in the Punjab Universities.)

2. Rāma-Vana-Gamanam (Exile of Râma being an extract of Sanskrit-Sáhitya Series No. 2. No. 1. with an English Translation; a text book for the Intermediate in the U. P, and Delhi.)

3-5 Hindi Primers & Hindi Primary Reader Part I (Approved by the Book Committee of Delhi for use in schools.)

6-9. Hindi Primary Readers (for boys) Parts II-V. (Approved by the Text Book Committees of the Punjab, Delhi and N. W.F. Provinces for use in the Schools.

10-12 Puṣpa-Latikā Primers and Puspalatikā Part I Approved the Text Book Committee of Delhi for use in schools.)

13-17. Puṣpa-Latikā (for girls) Parts II–VI. (Approved by the Text Book Committees of the Punjab, Delhi and N.W. F. Provinces for use in the Schools.)

18. Nāṭya-Sudhā (Tales from Sanskrit dramas in Hindi; awarded a prize fromt he Punjab Text Book Commitee Lahore; a text book for the Intermediate Hindi for girls and Bhushana Examination in the Punjab University and for the High Schools in the U. P. Board of Education, Allahabad.)

19. Bhīma-Pratijñā (A drama in Hindi based on an epic story.)

20. Kuṇāla (A drama in Hindi depicting the life of *Kunâla*, the son of Asoka A text book for the Matriculation Examination in the U P. Board, Allahabad.)

21. Mālavikāgnimitram Sanskrit-Sâhitya Series No. 3. (A drama of Kâlidâsa edited with the Commentary of Kâtayavema, with extracts from Nilakantha and others. A Critical Introduction, Complete English Translation, Various Readings,

Prose Order and Literal Hindi Rendering of Verses Equivalent English Synonyms, Useful Notes, and Questions from different Universities etc., etc. A text book for the Intermediate Examination.)

22. **Ākhyāna-Ratnam** (A Collection of the two stories of Candrahāsa and Kusa-Lava from the Purānic Literature.)
Sanskrit-Sāhitya Series No. 4.

23. **Galpa-Vinoda** (A Collection of Stories in Hindi: a text book for the Matriculation Examination of the Punjab University.)

24. **Nāṭya-Kathā-Mañjarī** (Tales from Sanskrit dramas in Sanskrit being a Sanskrit rendering of Nātya Sudhā: a text book for the B. A. Hons, and the Prājna Examinations in the Nagpur University.)
Sanskrit-Sāhitya Series No. 5,

25. **Nava-Satasai-Sāra** (A selection from Nine Satasais of Tulasi Dāsa, Rahim, Bihāri etc, to the present day writer Sri Viyogi Hari. The book contains a useful commentary to each Dohā, an index of Dohās at the back etc., etc.)

26. **Gadya-Prasūna** (A Collection of high class specimens of Hindi style.)

27. **Sanskrit-Sudhākara** (A Collection of Sanskrit pieces suitable for High Schools.)
Sanskrit Sâhitya series No. 6.

28. **Ūrubhaṅgam** (A play of Bhâsa edited with a Prose Order, literal Hindi Rendering of Verses Glossary containing equivalents in Sanskrit and English, Copious Notes, English Translation etc etc, A text book for the Intermediate Examination.)
Sanskrit Sâhitya series No. 7.

29. **Kumāra-Sambhavam** (Edited with the Commentary of Mallinâtha, Prose Order, change of Voice, Hindi Rendering, Equivalent English Synonyms, Copious Notes, English Translation, etc, etc.)
Canto V Sanskrit Sâhitya Series No. 8.

30. **Nidāna-Sūtram** (A critical Edition of the text Nidâna Sûtram of Sâma-Veda with an Intro-
(In Preparation)

